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SOME WHOLESOME TRUTHS
FOR TEACHERS.

It should be, and we think it is, the aim of nearly every teacher to elevate his or her standard in the profession. It is true there are many who are making but little progress in the work, and it is our intent to examine a few of the causes and their results, and point out a correction.

First, a teacher is overworked; this is the general condition; either overworked in the profession or out of it, it is all the same. The teacher who keeps physically exhausted is in no condition to improve, no matter how much he may desire to do so, or how abundant the opportunities for so doing that may surround him.

Secondly, the teacher is pursuing the hermetical plan of improvement, shutting himself up and practicing half a day, and teaching the other half, to pay expenses.

Many teachers of the first mentioned class work themselves nearly to death in the winter, to get an opportunity of a month or so vacation in the summer, and the chance of a few lessons from some renowned teacher.

Those of the second class rarely get money enough to pay the expenses of a vacation, and, in fact, often come to believe that it would be useless for them to seek instruction any way.

There is yet another class of teachers which we neglected to mention; a class that usually accomplishes the least in their legitimate work, and one which is either continually at a standstill or else is retrogressing. This is the class that permit themselves to play in public on every occasion.

Now the general error of all these classes of teachers is that they are not true teachers in spirit, as a general thing. They are all aiming at self improvement, for what? To give a better lesson? No, not that; but to improve their own executive powers.

It must be remembered that the finest executants are not the most successful as teachers, usually, and that to teach well requires a distinct line of study and experience. Accompanied by this it requires a steadfast devotion and purpose that is not easily beguiled by public flattery, or even by the desire to be considered a great virtuoso by one's class.

Say a teacher lays out an advanced course of study for himself. He arises at six in the morning and begins practicing assiduously; time flies. A peculiar sensation, familiar to all, reminds him, as the clock strikes seven, that a beef-steak and coffee would be more in order than all

this pounding and pommeling piano practice. Hastily he hurries down to the restaurant, and with a head full of Bach's inventions, and fingers eagerly clutching handfuls of Clementi's Gradus, he crowds down a sandwich and leaves it to masticate in the cup of coffee which he floated it down with, and then hurries back to his den, and into the Gradus again with fresh fervor.

It seems not over ten minutes, just as that refractory 4th is beginning to loosen up a little, when in comes pupil number one, due at 8 A.M. "You are early, Miss; please step into next room." "Yes, Ma said I could come any time; as I was the first I could practice a quarter before my lesson."—"Confound!—I mean I am quite busy, will you please not disturb me till eight." And the little visitor withdraws.

At eight the lesson must commence. And with a sigh dear old Bach is laid by, and at his side the cherished "Road to Parnassus." "Au revoir," to-morrow I will get at you again, he murmurs. And how does the lesson proceed? Suddenly; the teacher is not with the pupil, but in his music case, with the dear friends laid away there. It is the same as after carnival sports. How sulky do we crawl back and put on the harness of daily life. Toil at our legitimate business becomes repulsive, dreary, monotonous, and just then, when all our interest is gone, we begin to fail and to lose our business reputation, and for obvious reasons.

Say, again, a teacher is continually obliged to practice up for public concerts; he is a failure as a teacher, for the same reason. He must sacrifice the interest of his pupils for the interest of society, and his failure is an obvious consequence.

The correction for all this is, to be, and to continue to be, at heart, a true teacher, wholly devoted to the solution of the one great problem: "How can I give a better lesson." The successful solution of this question will be gained if the following points are adhered to:—

1st. Take only a limited number of intelligent pupils, at good prices.

2d. Lay out a course of study for each pupil. Write it down. Outline it at first, and enlarge upon it later, as the advancement of the pupil requires.

3d. Permit yourself time enough to thoroughly study and practice the various details which you propose to present your pupils beforehand, and with a view of making the presentation clearer and the subject plainer to them.

4th. Read musical encyclopedias, histories, biographies, and literature of all kinds, especially musical journals. Do not read alone, that is

selfish; but form your pupils into a class, or two, or three classes, and read to them, and have them read. Stop at each important fact or date and write it down or discuss it.

In this connection we cannot too heartily commend the reading of *THE ETUDE* in classes. Nothing so broadens your own musical culture, and that of your pupils. Have every pupil subscribe for *THE ETUDE*, and so conduct the classes that they will look forward with feverish expectancy to the coming of each new number.

In a word, if you keep up with all your pupils, and at the same time take pains to absorb the best ideas of the best minds current to-day through the wide avenues of literature, you will have enough to do, and will improve your own condition as rapidly and far more rapidly, indeed, than by any other course.

CONCERNING THE PURE MINOR
SCALE.

There is no subject which puzzles young piano pupils more than the minor scale in its different forms. No wonder, for it is an anomaly, a sort of monstrosity, not based on scientific or rational principles. The true minor scale, of which our present one is an awkward modification, is the exact counterpart in *under* intervals of the major scale in *over* intervals, thus:—

Pure major (going upward)—

1 1 1 1 1 1 1
C, D, E, F, G, A, B, C.

Pure minor (going downward)—

1 1 1 1 1 1 1
E, D, C, B, A, G, F, E.

This pure minor scale, though downward instead of upward, is a very ancient one. It went out of use during the period of confusion in which the Christian Church was being established. The breaking up of the Roman Empire and the Dark Ages occasioned the loss of many valuable ideas of the Greeks, and this one was not recovered until quite lately. It is to be hoped that composers and theorists will combine to reinstate it. Those who wish to know more about this subject should read the little pamphlet called "The Nature of Harmony," by Dr. Hugo Riemann. It costs only twenty-five cents by mail.

THE Official Report of the M. T. N. A. for 1886 will be ready for distribution about January 1st, 1887.

STUDY MUSIC ITSELF.

The publication of histories of music and the increasing sale of those already published, is agreeable evidence of the growing interest in this department of study, and accordingly an evidence of increasing determination to arrive at just ideas of music, and the course of development by which it has reached its present position among the arts and in popular estimation. The peculiar danger of this study, however, is that it will not pass beyond the form of dates and so-called "information," which, however excellent in itself, must on no account be allowed to usurp the place of that inner comprehension of the nature and meaning of music, which alone can serve as a sound foundation for a reliable musical taste.

The musical histories themselves are in part at fault in not placing the steps of art development in their proper light, where the pupil, if he reads and thinks at all, cannot but realize them. Just as histories formerly dealt exclusively with the affairs of the nation, and particularly with those of the King and his own personal quarrels, leaving the people and their progress or retrogradation without remark, so the musical histories too often occupy themselves with the lives of a few composers, or with mere outlines of the birth and death of many obscure composers having little or no influence on the progress of art.

The most productive agency possible for American students would be a series of lectures, or, more properly, object lessons, upon the nature of music and the different elements entering into the expression of the beautiful, as different composers have brought it to expression. Something of this sort was intended in the book, "How to Understand Music," which, in fact, was the outgrowth of several series of lessons of the kind there represented. The common criticism upon that work is, that it takes in too wide a range of difficult music, thereby placing it beyond the powers of any but players of a high order to properly illustrate the lessons. This objection will soon be obviated through the increasing number of expert players. But when all is done it will no doubt remain rare to find the performing ability associated with the necessary teaching ability for rendering these examples intelligible to those not practiced in hearing fine music, and not inclined to philosophical discussion.

There is a similar, though less advanced, practice, however, which is open to every teacher, and which there are many reasons for desiring to come into common use in seminaries and such like places. I refer to classes in music, which would have for their object not alone the lives of composers, but also a general idea of their works. The latter must be carefully guarded against dogmatism; what is wanted is not so much that the pupil should become musically orthodox, as that he should become musically intelligent. This is the peculiar danger of any well-made and sincere book, like "Fillmore's History of Piano-forte Music," for instance, that the pupil will accept the estimates therein made of the great composers without subjecting them to his own digestion. Any opinion in art resting merely on the say-so of another is of no value to an individual, except in so far as it acts as a legitimate check upon his forming cranky opinions of his own. All music teaching has for its object the production of musical intelligence; that is, the development of such a state of readiness of apprehension as enables the student to estimate every work of musical imagination he hears at its just value. This, of course, involves great openness of spirit and much cultivation. In this the pupil must creep before he can walk. He must have the opportunity of exercising himself in musical distinctions in a small way before being called upon to attack great things.

In carrying on such classes, the teacher may save himself much trouble by causing the pupils to work up the lesson on the co-operative plan. To one should be assigned the duty of preparing the life of the individual composer, or the dates and relations of the group of composers forming the subject of the lesson. To each of the others, one or two pieces by the composer; then, when all are together, there is the sketch of the man, a picture of him, perhaps, now that pictures are so cheap,

and a succession of pieces by him. After all have finished, let the pupils give their own ideas concerning the beauty and the kind of beauty in the works they have heard and have, indeed, rendered. What is wanted is the beginnings of intelligent musical discussion. It is to put the learner to work, so that the pupil will no longer be content to receive his opinions ready-made. In an undertaking of this sort there will be a surprising amount of interest, and of talent as well, developed in almost any class. Every teacher who has tried it testifies to its value, and to the further fact, that it is much less trouble than was expected. The present is a good time to begin.

W. S. B. M.

HOW TO USE THE PEDAL.

II.

In the former part of this article, three primary laws were given, by the observance of which, union with clearness of tones may be secured. These will be found to include all or nearly all the minute rules for pedaling, but the diversities of application are without number. A few cited and analyzed instances will cast light upon the subtleties of this essential element in piano-playing. The passages selected for comment are chosen with care, from a wide comparison of musical literature, and are taken, without partiality, from four of the greatest masters.

Under the first law, consider the noble and most characteristic passage of Beethoven's seventeenth sonata, that one in D minor, Op. 31, No. 2, which he himself defined as the translation of Shakespeare's Tempest, beginning at measure twenty-one of the first movement. Here the melody starts in the bass, rising over the minor triad, then the last tone should be held over the initial tone of the answering phrase of melody which sets in a perfect twelfth above. The pedal here is not to hide the two staccato tones, F A, but must enter with the whole note at measure twenty-two. A similar effect follows during the twenty measures from twenty-one to forty, and in every phrase the same use of the pedal must be made. If the student would get an exact idea of the difference, let him carry the phrases through first with the pedal retained, exactly coinciding with the harmony, and without the caution as to the staccato notes, given above; then with this distinction and at once will flash out before him the beauty arising from delicate manipulation of the pedal. In this passage a more precise Beethovenian effect will be obtained if the fifth finger of the left hand is required to hold the first half till the staccatos have passed, then allowing it to share the advantage of the pedal retention. No better illustration than this could be found.

Again, from Beethoven take the grand climax of long arpeggio figures setting in upon the great fortissimo B-flat octave which supports the first inversion of the G-flat major triad, toward the end of the *allegro assai* of the Sonata Appassionata, Op. 57, F minor. Here the passionate climax of Titanic emotion climbs, as over some giant's caucaseway, up the unequal steps and angular degrees of the minor scale, and the sequent phrases, like waves of a rising tide, roll up the key-board to its topmost limits, each time starting one degree higher. The usual method of delivering this great climax causes these breaths of harmony not to succeed each other in distinct and mighty swells, but to overlap and boil in confusion, as if the player were levitating. The secret of the difficulty lies in this, that the pedal is retained until the harmonies dissolve into each other, whereas, each phrase enduring just with a given chord should be thinned out at the close by lifting the foot and allowing the last group of tones to glitter alone, like the spray on the summit of the billow.

The andante in E major, constituting the finale of the sonata Op. 109, opens with a sixteen-measure theme divided into two equal periods and constructed of rich, though simple, harmonies moving in plain four-part manner, yet, like all the chord progressions of Bach and Beethoven, it is richly veined with melody, not only at the summit but frequently in the middle voices. An adequate delivery of this simple but exquisite theme demands the skill of an artist. All these chords should,

so to say, be loosened with the pedal, for they sound too hard and explosive unless they are enhanced by that aerial resonance which the piano gains the instant the pedal is used. Two offices are here fulfilled by the pedal, namely, that of liquefying the chords and attaching them by a more absolute legato; but the punctuation of the musical sentence, that is, the ends of the sub-divisions of the rhythm, must be distinctly but not abruptly indicated. A choppy conclusion of a musical phrase is quite as characteristic of a bungler as is a slovenly overlapping.

There are to be found at various places in Beethoven's sonatas, anomalous passages where notes the most discordant and phrases the most heterogeneous are to be mingled in one sonorous mass by the use of the pedal, but in such cases the effect is beautiful despite its confusion, for Beethoven is endeavoring to gain orchestral breadth of canvas with nothing but the piano-forte for his interpreter. But the great prominence of the euphonious voices in such passages so far dominates the ultra harshness as to make a noble general effect. Two remarkable instances of this are to be found, one in the Op. 101, the other on the great dominant seventh cadenza introducing the stretto of the first movement of the Sonata Appassionata alluded to above. In all such cases Beethoven distinctly marks his purpose of retaining the pedal. In modern compositions, also, such as those of Liszt, Dreychock and the sensationalists, there are to be found passages of octaves in chromatic succession, or rushes of chords along the diatonic scale, where the pedal is marked and required, for the sake of giving a stormy effect, as of a mighty whirlwind, but the duration of such an effect must be brief, and, strange to say, despite the jangling dissonances, such passages are not without a certain savage beauty.

Among the later composers, no one so well deserves the epithet classical as does the refined, noble, intellectual Mendelssohn, a composer whose genial and healthy works are falling into undeserved neglect in these days of musical sybarites, when the spirit of passionate eclecticism rules the hour. Mendelssohn belongs half to the classic, half to the romantic school. In his general æsthetic value he may be said to resemble such poets as Longfellow and Tennyson. His writings for the piano-forte are as genuinely original and as truly beautiful as those of any other author, but they lean much more to the quiet and reflective mood, and mold themselves much more within the dimensions of salon music than the works of any modern composer of the first importance in the piano-forte world, and the simple, grave sweetness, gentle animation and self-restrained agitation of their rhythm do not appeal strongly to the effect-loving virtuosi or amateurs of our time. His "Songs Without Words" possess a certain degree of genuine newness, and are, for the piano student, full of wholesome instruction. Their pedal effects are generally of the simple variety, but the form of the phrases so perfectly illustrates a noble ideal of proportion that there is no better music for establishing in the pupil's mind a fundamental conception of the beautiful in tones. In the well-known "Spring Song," the thirtieth of the "Songs Without Words," we find an excellent illustration of the third law for the use of the pedal, which we have laid down in the former part of this article. The tone figure consists of a quarter with a sixteenth tied, then three-sixteenths arranged in scale steps, so that in each measure there is a simple study for pedal use, for it is to be held just during five of the sixteenth values which constitute the measure. In the nineteenth song we have a form also demanding the pedal and affording many useful opportunities to study its effect. There are passages where the pedal must be sustained through two, three, or even four triplets; but in many other places the demands of the melody compel the performer, after retaining for three notes, to release it entirely while the melody makes a series of scale steps, and at other times the pedal must actually be touched with every tone produced.

The Volkslied in A minor requires the greatest breadth and sonorous power, especially in the chord-theme, and this can be obtained only when the pedal is applied to

every harmony, for the effect, though not absolutely louder, is so much broader, that the ear is readily cheated into thinking itself more powerfully assaulted, this being probably the reason why the hurtful misnomer of loud pedal came into existence. No false nomenclature in art has ever been the seed of more evil growth than this term, loud pedal; for this appliance is merely a resonator and phrasing implement, having, in reality, nothing to do with the intensity of sound.

Some of the smaller songs of Mendelssohn, such as the two in E major, Nos. 1 and 9, the quiet one in A, No. 4, and the picturesque "Gondolier's Song" in G minor, No. 6, afford opportunities for many of the most refined pedal effects. Thus, for instance, the introduction to No. 9 is in ascending arpeggio of the E major triad, and should be all blended with pedal and thrown off with airy rubato grace, in the manner of a harp. In the "Gondolier's Song," No. 6, we have an instance of a musical paradox, the singing piano-forte. In this little composition, despite its mechanical simplicity, there is an amount of subtle difficulty in pedal-effects which may well puzzle the student. Liquid sonority and the singing grace of continuous tone must be secured, yet perfect clearness maintained, and this requires the most frequent and dextrous shifts of the pedal. The first "Song Without Words" gives an excellent opportunity to apply the pedal-effects to short arpeggio groups of accompaniment. There are four notes in each group, and though the pedal is often to be retained through the fourth, there are frequent points where the three notes only are to be so sustained, and at times only two. Let these refinements be not despised as finical, for in a delicate sense of detail and in exquisite realization of minute beauty resides half the charm of piano-forte art.

Much of the music written for the piano is to be considered rather as music beautiful in itself than as native to the instrument and growing naturally out of its essential effects.

Bach writes for the harpsichord or piano-forte very much as if it were some nimble variety of organ; Beethoven imports an orchestral hue to every idea, but Chopin writes for the piano-forte as a poet verifies in his native language. Therefore, we should naturally expect to find pedal effects of great variety and constant necessity in the compositions of Chopin. In the well-known G major nocturne, Op. 37, we find, as the initial phrase, a series of thirds, sixths and other double intervals, mechanically so shaped as to call into constant requisition that ductile and flexible inversion of fingers which he brought to the highest perfection.

Nothing is more common than to hear these melodious voices, degraded into an inarticulate murmur, according to the suggestions of the left hand. The extreme difficulty and adroitness of the pedalings demanded here may furnish some excuse, however, since the eighth notes in the left hand, though consecutive, must be heard continuously in order to furnish a sufficient basis for the abundance of melody with which the right hand is supplied. The way to escape confusion is to hold on the notes at times with the extended fingers of the left hand till the pedal, in deference to the right hand, is able to catch or release the dampers with a politic compromise. Passages of this kind occurring frequently in the compositions of Chopin, offer to the performer the same difficulty as that which the ancient sailors encountered when they attempted to sail betwixt Scylla and Charybdis.

A similar difficulty will be found in delivering clearly the first period of the A minor Waltz, Op. 34, No. 2; here the theme lies in the tenor or upper part of the left hand, and progresses in small steps; in this part of the scale blurring of the tones is more fatal than anywhere, either above or below. The melody must have all possible resonance and the chords of the accompaniment must never be allowed to sound with a stony clang. The pedal, therefore, must be used almost as frequently as the fingers.

The famous Berceuse, Op. 57, presents a work in which a compromise is absolutely necessary. The whole composition is an organ point on the tonic D-flat, but it can only be indicated rather than realized, for over each D-

flat the dominant seventh and the tonic triad are figured, which, if held, would create unendurable harshness. This is one of the few instances in which the modern third or sustaining pedal might be advantageously employed to effect the union of sustained tone and clear phrasing.

The works of Chopin may be regarded, from beginning to end, as suggestive pedal studies.

No modern composer suffers so much from injudicious pedaling as Robert Schumann. His thoughts are intricate, on the very verge of obscurity, at any rate, and many of them sound inexplicably dull unless delivered with that perfect clearness which comes only from the deep insight of thorough musicianship. His greatest works, such as the "Etudes Symphonique" and the Concerto in A minor require a constant application of the three laws outlined in this paper; many of his little pieces, also, such as the Novettes, Romances, Characteristic Pieces and Sketches, allow and require constant pedaling; but again, there are many passages where the harmonies so interlace and rush forward as to make clearness depend upon testamental abstinence from the beguiling pedal. There is one climax in the F-sharp major Romance, Op. 28, No. 2, where an effect of detail may be made in the manner of Göttschalk, which is of the most striking beauty. Two notes occur alone, F-sharp-A, one in each hand, and they stand at the summit of a long harmonic climb, like two observers who have at last attained a mountain summit and pause to rest. Here touch the notes firmly but without too great adhesion; then afterwards apply the pedal and let them endure through their natural resonance. This causes the tone seemingly to swell and grow and slowly melt away, and the effect is charming.

The few instances thus cited and analyzed will help the earnest student to find his way through this seemingly chaotic subject, but the amount of attention necessary to a perfectly clear and tuneful reading of a composition can only be realized by practical students of the most conscientious class, for it is a singular fact that some of the worst transgressors against the ethics of the pedal are to be found among pianists of established reputation.

In concluding, one rule should be given for the use of the left-foot pedal, that is, never use it except to color an entire phrase, for the left-foot pedal is designed to thin the tone of the instrument and make it more aerial, having, therefore, like the right-foot pedal, nothing whatsoever to do with dynamics, which, in the piano-forte, arise entirely from the touch, and are, therefore, determined by muscular exertion alone. J. S. V. C.

The new "Young People's History of Music," the publication of which begins in this issue, is intended not only for all readers interested in the subject, but for a text-book to be used in classes. It will contain all facts essential to be known by intelligent students of music, and few, if any, others. It will aim to be concise without being dry, and to present not simply dry facts, but the connection and relation of the facts, so that even a young student may appreciate them. It will aim, also, as far as the limits of the work will permit, to connect the development of the art of music with the other phenomena of mental activity, so as to show its true place and relation among mental products. The author hopes to make it readable, and intends to enhance the interest of it by a free use of such illustrations as may be needed. He hopes to grasp the important facts in such a way that his presentation of them may help young students to a better comprehension of them than they can get elsewhere in English. He has been led to attempt this by his own experience of the insufficiency of other text-books which he has used with his own classes, and by the necessity he has been under of presenting each topic in his own way before sending pupils to the text-book. The present work will be provided with a marginal index, with a full index at the end of the book, so as to make it all easy of reference, and with questions at the end of each chapter, for the convenience of teachers. It will also refer the young student to a sufficient list of works in history, biography and criticism, to enable him to pursue his studies further, as regards all special points, after he has mastered the outline here presented, and learned the right standpoints from which to view the different portions of the subject. It is hoped to make this little book not only welcome, but essential to every intelligent, progressive teacher and pupil. The work will be published in a serial in THE ETUDE. Why not? It will follow the course? Enough will be published each month.

YOUNG PEOPLE'S HISTORY OF MUSIC.

THE FIRST TEN CENTURIES OF CHRISTIAN MUSIC.

J. C. FILLMORE.

I.

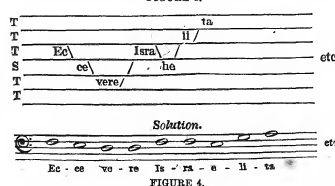
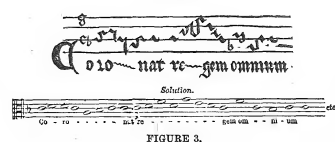
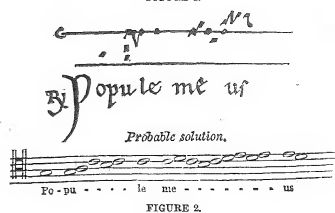
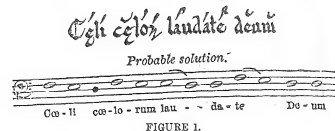
WITH the advent of the Christian era, music had to begin anew, almost from the foundation. The beginnings of Christianity were surrounded by Greek influences. Begun, and propagated by Hebrews, it soon spread among the Greek populations which enclosed Judea on all sides, and Greek churches were speedily organized. Before the death of the immediate disciples and followers of Jesus, numerous Greek congregations called themselves by his name, professed his doctrines, worshipped on the first day of the week, broke bread and drank wine in remembrance of him, and sang hymns in divine service. Thus began a new era which was to supplant the ancient civilization and the ancient worship. The central element in the new faith and worship, as compared with the paganism of the Greeks, was a pure morality. Some of the Greek religious rites, in the ceremonial part of which vocal and instrumental music played a prominent part, were shockingly immoral. The worship of Bacchus and of Aphrodite (Venus) consisted principally in unbridled sensual indulgence. To these licentious orgies, universal among pagan Greeks, all the resources of musical art and science as then known contributed their fascination and power of emotional excitement. Bands of frenzied and half-intoxicated revelers danced and paraded to the sound of flutes and other instruments, and sang Bacchanalian and erotic songs. It was no wonder that, considering the associations inevitably connected with the popular music of the time, the Christian teachers and elders should have proclaimed that "no pure Christian maiden ought even to know the sound of a flute." Those who celebrated the pagan worship were as far as possible from purity; and this class included nearly or quite the whole Greek population; so that Christian worship, accepting the ideals of its founder, seeking purity and holiness, not only in act, but in word and thought, had to break finally and completely with heathen ideas, practices and associations. For the time, the music of the Christian churches must be wholly dissociated from all music to which the Greek proselyte had been accustomed, unless, indeed, as may have been the case, they perhaps retained some of the more dignified and reverential strains used in the worship of Apollo and of Diana. Clement, of Alexandria, almost two hundred years after Christ, even forbade his congregation to use the chromatic mode in their singing during the church service, and there seems to have been for a long time a constant struggle to eradicate pagan feelings, and the music with which they had been associated.

Of the real character of Christian music, and of its progress for centuries, we know very little. That the disciples of Jesus were accustomed to sing hymns in their own religious meetings, we gather from such casual remarks as that of the evangelist in his account of the Last Supper, "And they sang a hymn and went out." Doubtless the melodies and hymns they had used in worship from childhood continued to be used in the new church services, and it seems likely that the apostles who first preached the Gospel to the Gentiles introduced the same familiar music into the worshipping assemblies of their Greek proselytes. There is every reason to believe that this music was purely monophonic; that is, it consisted of a single melody or voice-part, without any accompaniment, either of harmony or of instruments.

It lay in the conditions of the time that progress in music should be slow. Little or no attention could be given to it, or to the cultivation of any art

or science, except that of Theology. The church had to suffer persecution. The zeal of its preachers found ample room for its full expression in making converts, in establishing churches, in confirming the faithful, who were often called on to endure martyrdom, in answering the numerous doctrinal questions which the acute Greek intellect inevitably raised, in defining clearly to their own minds their own theological belief. The first centuries of the church were full of theological disputes, concerning the nature and relations of God, of Christ, and of the Holy Spirit. These disputes were in the highest degree acrimonious. Parties were formed, headed by leaders of opposing views; and party spirit led not only to virulent abuse and blows, but to massacres in the streets and even in the sacred precincts of the churches. The professed followers of the meek and lowly Jesus butchered one another for differences of opinion on the most recondite and incomprehensible points of metaphysical speculation. No wonder that they could give no time or thought to the development and improvement of church music.

ILLUSTRATIONS OF OLD NOTATION.



But as church services went on, and church organization and ritual grew more elaborate, it was inevitable that, sooner or later, the time must come when imperfect music would cease to be tolerated, and when attention would be given, not only to improvement in singing, but to the increase of musical intelligence. In the early part of the fourth century, Pope Sylvester started singing schools, the first of which we have any record in the Christian era. By that time certain musical formulae had become pretty well established, as appropriate to the different feasts and fasts of the church, and these singing schools had for their main object the preservation of these established chants. They had to be taught by

rote and handed down by tradition, for the musical notation of the time was extremely inadequate. There were no means whatever for indicating the length of tones, and the staff, our present means of representing pitch, was not invented until almost seven hundred years afterward. The only means of indicating musical tones for singers were the so-called "Neumæ," of which Figs. 1, 2, 3, 4 are illustrations. They were probably developed out of the Greek accents and were written over the words of the hymns. These singing schools were the first sign of growth in the musical life of the church. One effect of them was a strong tendency to confine the singing in the church to those who had been trained in them and to discourage congregational singing. The latter was actually forbidden by the Council of Laodicea, held 367 A. D. This council ordained that nobody should sing in church except the choir singers appointed for that purpose and assembled in their own particular place. All this was, of course, in the direction of making music a matter of culture.

So far as theory is concerned, the first recorded evidences of progress in the Church is the selection of four of the Greek octave-modes by Bishop Ambrose, of Milan, and the exclusion of music based on any of the others.

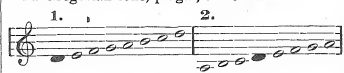
These were the four, beginning on D, E, F and G, thus:—



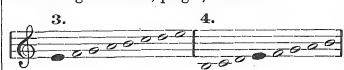
These were afterwards called the *authentic* modes. These modes, or scales, were regarded as having their lowest note as a tonic or point of repose.

Gregory the Great, who was Pope from 590 to 604, added to these four modes four others, running from the fourth below the tonic of the authentic mode to the fifth above it. Each plagal mode had the same tonic or point of repose as the authentic mode from which it was derived. The following scheme will make this clear:—

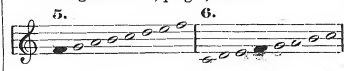
- 1st Gregorian tone, authentic, tonic D.
- 2d Gregorian tone, plagal, tonic D.



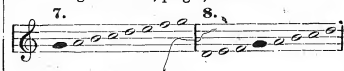
- 3d Gregorian tone, authentic, tonic E.
- 4th Gregorian tone, plagal, tonic E.



- 5th Gregorian tone, authentic, tonic F.
- 6th Gregorian tone, plagal, tonic F.



- 7th Gregorian tone, authentic, tonic G.
- 8th Gregorian tone, plagal, tonic G.



It will be seen that the 8th tone differs from the 1st only in having a different tonic. These octave modes still serve as basis for some of the music of the Roman Catholic Church.

Pope Gregory made some use of a letter notation, but the neumæ continued to be used four hundred years longer. The Gregorian music became the standard church music. It was fostered by Charlemagne, who caused it to be taught all over his dominions.

For almost nine hundred years the Church owed such musical progress as was made to southern nations. The Italians, especially, cultivated singing with success, and taught it north of the Alps, much less successfully, if we may trust contemporary accounts. But with Hucbald, a monk of the monastery of St. Amand, in northern France, came the first faint dawn of a new epoch, that of polyphonic music. In this field the Teutonic race was to take the lead and keep it for about six hundred years. Hucbald began to experiment with intervals, trying what would go well together. He got no further than making his voices move in consonant intervals, parallel fourths, fifths and octaves, and barbarous enough these combinations sound to modern ears. But his work, nevertheless, stands as one of the mile-stones of musical progress. It pointed out a new direction for musical activity and marked the beginning of a new era.

But the time was not yet ripe for polyphony. The first thing to be done was to improve the notation so as to have some means of fixing absolute pitch. Hucbald tried his hand at this. He used various devices and finally hit on something approximating our present staff. But he utilized only the spaces, not the lines. In his most improved notation each space stood for a degree of the scale, and he wrote each successive syllable in the space which corresponded to the pitch in which it ought to be sung.

About a hundred years after his time, this problem was practically solved by Guido, a monk of Arezzo. He invented a staff of four lines, and used both lines and spaces to represent absolute pitch, just as we do. Guido also improved the method of teaching then in vogue, and impressed himself so strongly on his time that many things were ascribed to him long afterwards which really ought to be credited to other men—men whose very names have been lost.

In looking back over the ground we have passed, what strikes us most forcibly is the extreme slowness of progress.

It took a thousand years to get to a point where there was a notation fit to express pitch relations with accuracy. This slowness of progress and the fewness of landmarks doubtless grew out of the unfavorable conditions of the time. It was the time of the dark ages, and included that portion of those ages when ignorance and barbarism most prevailed. Imagine a time when nobody but the clergy could read or write; when printing did not exist; when the roads were bad and unsafe; when neither life nor property were respected; when war and violence were the rule and peace the rare exception. We can thus see, dimly at least, how music, which of all the arts owes least—nothing in fact, to visible models—an art in which everything had to be invented, would lag behind all other intellectual interests.

THE NECESSITY OF STUDYING HARMONY.

There is no subject of study more absolutely essential to musical intelligence than harmony, and, perhaps, none more widely neglected by the common run of piano pupils and teachers. Harmony is the science of chords and of the connections and relations of chords. It is the staple of all modern music thinking. Once melody was the sole way of thinking music, and harmony, in its beginnings, was only the accidental result of attempts to make two or more melodies go together. Nowadays the process is reversed. We think our chords first, and think of melodies as made up of chord intervals with passing notes and appoggiaturas. Even the scale is coming to be looked on merely as the tonic chord, with its intervals filled up by passing notes. If a composer thinks his music in this way, we must think it so too, in order to understand him. Intelligent comprehension of an author means thinking his thoughts after him, as he thought them.

A TEACHER'S DUTY.

The question has doubtless presented itself to every teacher and to many other thinking people as well, "Of what use is the teacher?" There are many children who are led from early infancy to regard the teacher as they do their parents—as some one on whom they should and must always rely. Those who have, fortunately, inherited an amicable disposition, and have had a gentle bringing up, approach the teacher with evidences of profound respect, and manifest a loving willingness to comply with all his wishes and directions. Those who, by nature, are stubborn and willful, no matter what their home influences are (usually, however, these are responsible for the disposition), also regard the teacher as they are wont to do their home guardians—as some one who exercises an unjust or needless restraint over them,—a restraint that always chafes, and one which is as often broken over as possible. By far the greater number of pupils belong to the latter class; and it is this fact that renders the teacher's task so arduous, the routine so monotonous, and the toil so exasperating at times.

But it is a peculiar fact, nevertheless, that out from among the number of these willful ones come some of our best talent. Beethoven may be cited as an example of a child who had that grew into a sublime genius.

There are many reasons why goody-goody pupils do not succeed. First, they may lack intelligence or energy. All such people are usually good-natured and docile; or they may, by reason of their very amiability, continue to rely too implicitly upon the teacher. How many hundreds of pupils there are who "take" lessons year in and year out, to whom it never occurs that they ever can dispense with the teacher or can ever trust themselves to "pick out" a piece. It really seems sacrilegious to them to attempt such a thing without the advice of the teacher. With this class of pupils, the teacher usually commits a great fault, which is in becoming too attached to them, and in allowing a similar return of sentiment oftentimes. No; it will never do to chide the dear things: it might offend them, and it certainly would hurt the teacher's feelings in such a case to evince any show of disapproval or severity. Very often such a course of petting results in rapidly developing the egotism of the pupil, causing him to consider himself the equal of the teacher in knowledge, as he is in social intercourse. A teacher neglects his plain duty if he does not maintain his dignity with such pupils, and teach them by some course, no matter how severe, if they are too humble, more self-confidence; and if too independent, more humility. At all events, keep them at "arm's length" and allow no familiarity.

With the other class, the surly ones, the teacher is apt to be too antagonistic or offensive. Those rude, boisterous, careless ways are repulsive to our finer sense of culture, and we frown just when we should smile if we did our true duty. A drunken father once pushed his child into our studio, and bade us take him, and teach him, and thrash him, too, as that was his course of making his mind. We took him and taught him, but refrained from the thrashing part. For a month the child would jump at our approach. He was stolid and indifferent to all we said. Over his countenance was a settled look of gloomy resentment. We gave him easy tasks; praised every effort; never scolded or chided a failure. We talked with him as a companion; entered into his society by requesting him to accompany us one evening to his favorite resort, the skating rink; complimented him on his skating; made him a present; took a general interest in him; and we have our reward in a talented young man who is in the successful prosecution of his profession, and who feels so keenly his obligation to us that no sacrifice on his part would be too great to assist us in any way possible. The father remains despondent, even by the son, and justly, too; for by his cruelty and beastliness he embittered and nearly wrecked the young life.

And this is exactly the cross a true teacher must continually bear. He must not add sunshine to sunshine or storm to storm according to the dictation of his natural feelings. He must not love the lovable and hate the hateful, but must oppose either nature by a different force.

Opposition is the great law of development throughout the world.

The teacher must have at heart, not personal gratification, but the future welfare of the young mind and heart that comes to him for advice and instruction.

And what would the world do without such teachers? Two-thirds of humanity are incapable of doing their own thinking correctly or systematically, and the remaining one-third must do it for them, or give them the idea of how it is done. It should be the great aim of teachers to develop independent thinkers, and to put all pupils beyond the necessity of employing a thinker for them. To accomplish this result, let the teacher transform himself into a whip to drive or a toy to coax. Let him study the nature of children, and his own nature as well, then shall he triumph in doing his full duty.

D. DE F. B.

PIANISM AND POETRY.

The successful attempts by the foremost teachers of the day to condense the vast amount of technical material into some method is both interesting and suggestive. What agonies have we not all gone through in trying to play, in the short span of our life, the numberless technical systems and the legion of études! Without exaggeration, it would certainly take the greater part of a man's lifetime to study them all. I was asked once, in sober earnest, if it was necessary to do so to play well.

The curriculum of conservatories, both abroad and at home, are appalling. Even Hans von Bülow has made a formidable list in his introduction to Cramer's Studies, although it has evidently been "boiled" down from a much larger number. Such a nuisance has this Etude and Technic question become, that teachers and experts have taken the matter seriously in hand, and the query, "What not to study," has become the most important one. It is safe to predict that the days of the ponderous piano method are numbered; its clumsy tunes, poor explanations, and, above all, the tortured-looking hand, that serves as a presentation of the correct position of that suffering member while at the instrument, makes its exit a desideratum.

Many of the prominent teachers of Europe and America use no technical method (printed, I mean) at all, and merely give their pupils memoranda of certain necessary forms and figures to be played in all keys, each day taking up a new key. Oscar Raif, of Berlin, who has had phenomenal success with his pupils, does something like this (some idea of his method was given in a back number of THE ETUDE), and with the result of a great saving of time and force, and, above all, more attention devoted to the interpretation of the music itself. Dr. Mason, of New York, does something of the same sort, although his method is published. He applies various rhythms to the simplest forms of technics, and with a like economy of time; and we all know how Dr. Mason's pupils play. Mr. J. C. Johnson's "Simplicity of Technic," published in THE ETUDE, arrives at the same results. All this has been brought about by the enormous waste of time incurred by going through the one million opuses of Czerny, Koehler & Co.'s dry pedantic stuff, that has ruined more promising talent than can be imagined. Even Plaidy seems to have had his day, and the cry is everywhere, "Give us more music and less finger exercises." To completely discomfit the followers of the old roundabout methods, the "technician" and the "technophobe" appear on the scene, and boldly declare that all this useless practice of études can be dispensed with; that the fingers, wrist and arm can even be cultivated away from the instrument; the latter invention, going further still, advocates the study, memorizing, phrasing of music at its keyboard, a sort of connecting link between the technician and the piano-forte. These inventions are not quackery,—offering to teach you the divine art in a given time,—but are the outcome of much scientific study and its application to art methods; and with what success, one has only had to read the genuine testimonials of such men as Sherwood, Parsons, and a host of others, on both sides of the Atlantic, the venerable and lamented Liszt taking a lively interest in the subject.

It is the reaction from the overwrought technical studies of the conservatories, which produced virtuoso, but not artists. A sweeping change was needed, and it has come; the day of the "virtuoso" (I mean the piano gymnast) has passed and a new crop of artists has appeared, demonstrating forcibly that the piano is a musical instrument, and not the arena for the "ground and lofty tumblings" of the circus pianist. Technique, for technic's sake only, has been relegated to a back seat, and interpretation ranks first as the prime quality in an artist's playing. The tremendous impetus given by Liszt to technic has done no harm. It has enlarged the scope of the instrument and made it the first of concert instruments; but we doubt if there could ever be revived the glittering virtuosity that swept, like a wave, over Europe forty years ago, when display, and for display's sake, was all in all. The most prodigious feats of pianism were performed (alas, to be parodied to-day by any school girl!) and octave thunderbolts dazzled the musical world. We don't mean the genuine musical world, for to many musicians, the piano, so degraded had it become, was not considered a musical instrument at all. Such men as Doehler, Dreyse, Schick, De Meyer, Jaell, Herz and Thalberg, swayed all before them. Liszt, himself, could not escape the surrounding influence, and, always second to none, he quickly became the first virtuoso of his day; in fact, see the earlier compositions of even such a true artist as Chopin, and they show how prevailing taste carried him with it. To Thalberg there has been more or less injustice offered by writers of to-day.

The vast mass of his compositions are virtuoso pieces of trashy opera transcriptions; but how many of my readers are acquainted with his beautiful études, or his valuable "L'art du Chant"? He but followed the fashion of the time, setting operas to piano-forte arrangements, and did more to cultivate a fine singing touch than any of his contemporaries. His touch, it is generally admitted, was the finest and most liquid ever heard on the piano, Liszt readily conceding this point. That it lacked variety and dramatic emphasis only proves that Thalberg was a specialist. In those days nobody thought of playing Bach or Beethoven until Mendelssohn and Liszt boldly threw down the gauntlet, by never making up their programmes without a sonata or fugue on them. Then public taste gradually changed, Wagner and Schumann doing much to bring the change about; the grand pianos of our day, the development of tone (all of which I have spoken of in an earlier article), and then the playing of such pianistic giants as Tausig, Bülow, Rubinstein, has made a revolution in our ideas of piano playing. Technique is only the means, not the end, and the quicker the end can be safely and reliably reached, the better; hence the attempt at the condensation of technical material, the greater stress laid on a fine touch and interpretative powers, and a general elevation of the pianistic standard. Programmes at recitals have felt all this, and if we take up one, we will notice the absence of the flashy, shallow element that formerly dominated this class of entertainments. The result of all this will be more music and less display. Technique is looked on now as a matter of course, as it is easier acquired and is no longer the *me plus ultra*. Talent is innate,—we all know that,—and improved technical methods will not make an artist any quicker than as of yore, but it will enable those who do possess the divine spark to reach their goal speedier and without so much stumbling by the wayside. And, above all, it will allow some time for the student to devote to outside culture; for, although I quite agree with "Old Fog" that it is not necessary to know the latest thing in theosophy and cerebro-spinal meningitis, still, general culture tells in the long run.

Take two pianists of equal calibre, and develop the poetical side of one's nature by the best reading, and allow the other to study technic all day, and hear them play, and it will not be hard to discriminate between the two. Maybe all pianists have not the poetical bias; let them study scientific works, then; but we should recommend that those who are deficient on this side should study poetical literature, as it quickens one's sense of the beautiful; and then the pleasure of tracing the spiritual correspondences between composers and poets, Chopin

and Shelley, Mozart and Schiller, Browning and Schumann, and other fanciful relationships, in the wide kingdom of art. What analogies might not be discovered between the stern Dante and Bach, both with a strong undercurrent of tenderness and sympathy? Tennyson has been compared with Mendelssohn, and rightly, too; their polished melodies and flawless workmanship are strangely akin to each other. Nor need the pianist keep to the poetical art solely; there is the broad domain of painting and sculpture to be explored. Fine engravings, as specimens of interpretative skill, should appeal always to pianists as a kindred art, he and the engraver standing on the same ground, translating the thoughts of others through different but suggestively similar mediums. Alas! how many piano recitals, even of Chopin's works, do we attend, and come away cold and hungry for music, for the living flame, and not this chilly reflection of it. Pianists, don't blame your instrument; with all its limitations, it can be played poetically, warmly, and music will live under your touch, if you but know how to produce it; and it is safe to say that you never will produce it if you practice only obsolete forms of technic all your life and neglect the grand reality itself. So many earnest students of the piano never get even a peep into the outer vestibule of the temple of music, and it is not always their own fault; there is great talent in America, but it is strangled in its infancy by pedantry. Remember, then, only by a minimum of technic (in strongly condensed doses) and a maximum of music can the desired results be gained. A generous cultivation of the head and heart accelerates progress; after your eyes have been unsealed to the splendors of the inner sanctuary of art, then will you realize the inestimable price you have won, and that poetry and pianism are indissolubly united. J. H.

ANN ARBOR SCHOOL OF MUSIC.

Attention is directed to the advertisement of the above institution. The University of Michigan was one of the first of the leading Universities to give prominence to esthetic culture. Its school of music, under the efficient direction of Calvin B. Cady, ranks among the best of the land. The school is equipped with a full corps of instructors. Its course of instruction comprises a thorough training in the various branches of music. The readers of *The Etude* who are entering the musical profession, or desire further preparation in the same, will find many means of successful prosecution of study in this school.

The idea that only by going to Europe could a thorough education in music be procured is about exploded, and now it is not even necessary to come East, as formerly, to receive instruction from the best teachers. The West and Northwest have built up several excellent musical institutions, where first-class instruction is given. Ann Arbor offers the additional advantage of collateral education. Students are surrounded by an intellectual atmosphere, and are governed by, and have the protection of, the University administration.

INDIANAPOLIS, IND., Nov. 30th, 1886.

DEAR ETUDE:—Mr. Lavallée's article in the November number suggested to me that it would, perhaps, be of interest to many of your readers to hear from the city in which the next meeting of the M. T. N. A. is to be held. Indianapolis is wide awake to the responsibility it took upon itself in inviting the Association to meet here, after the successes recorded the two years previous in the two largest musical centres of our country. But with its excellent railroad facilities and central location, a number of good musical organizations and its hospitable and enterprising spirit, it will not fail to supply all just demands upon its resources. Your correspondent is informed that one of our foremost musical societies has decided to take the lead in the arrangements for a grand benefit concert in behalf of the Orchestral fund, thereby setting an example to other cities which is certainly worthy of imitation. The chairman of the M. T. N. A. Executive Committee, residing here, has issued the following call for a meeting:—

INDIANAPOLIS, November 27th, 1886.

To

Indianapolis extended a cordial invitation to the Music Teachers' National Association to hold its next meeting

here. The invitation was accepted with enthusiasm, and the Association will meet in Tomlinson Hall, on the 6th, 6th, 7th and 8th of July next.

The meetings of the two years just passed, held in New York and Boston, respectively, were very successful in their artistic achievements, as well as in attendance and interest.

We have, through our Board of Trade, Mercantile Association and other influential bodies, committed ourselves to an earnest support of the coming meeting. The officers of the National Association are now active in its interests; the programme is fairly outlined, and many steps are already taken toward making it fully equal to the New York and Boston meetings. In view of this early activity among our Eastern co-workers, it is deemed expedient to take early action in our own city, forming plans that may insure the success of the convention in Indianapolis.

I therefore respectfully ask you to delegate a committee from your society to a meeting to be held at Plymouth Church, on the evening of the 7th of Dec. prox., to consider important matters relating to the work before us.

Very truly yours,
MAX LECKNER,
Chairman Ex. Com. M. T. N. A.

This reads like an early and earnest start, and will be cordially responded to by all organizations invited and by citizens interested in the cause, which this year Indianapolis will make her own. Your correspondent will attend said meeting and will duly report the result.

A. B.

GRADED LIST OF CHOICE MUSIC.

II.

GRADE I TO X.

INSTRUCTIVE AND CLASSICAL.

Album Leaf, Hlavac. III. Price, 25 cents. Heller's Saltarello, Ed. Joseffy. VI. \$1.25. Kermesse, from Gounod's Faust. Saint-Saëns. VIII. \$1.00. Valse Rondo, Prochazka. III. 50 cents. La Gazelle, Kullak. IX. \$1.00. Scherzo, from Op. 25, Jadaszko. VIII. 35 cents. Etude Melodic, Op. 130. No. 2. VII. Raff. 50 cents. Beautiful Evening Star, from Wagner's Tannhäuser. Ed. by Mills, and by F. Liszt. IV. 50 cts. Five piano pieces, Tchaikowski. II. Each 25 cents. Andante Variée Pastorale, Mozart. IV. 75 cents.

LIGHT AND POPULAR.

Trot de Cavalerie, A. Rubinstein. VI. Price, 75 cents. At the Spring, Joseffy. VII. \$1.25. Fantaisie, Leybach. V. On Wings of Song, Heller. V. 75 cents. Tarantelle, Thalberg. IX. \$1.25. Fairy Fingers Caprice, Mills. 75 cents. Valse Brillante, A. flat, Moszkowski. VII. 85 cents. Tarantelle, Rubinstein. Op. 6. VIII. \$1.00. Zingara, Maz Hongroise, Bohm. 50 cents. On the Heights, Hoffman. I. 25 cents. Angelus, Bells, Dorn. III. 65 cents. Serenade, Op. 15. No. 1. Moszkowski. 20 cents.

FOUR HANDS.

Norwegian Bridal Procession, Greig. V. Price, 75 cents. Parade March, Josef Lov. III. 35 cents. Royal Gavotte, Herman Reh. IV. 60 cents. Il Trovatore, Billema. VI. \$2.00. American Line March, Baker. III. 50 cents. Album Leaf, Kirchner. IV. 35 cents. The Young Friends, Kohler. I.; without octaves, in 12 numbers each, 50 cents. Jeunesse Dors (Golden Youth), Jackson. VI. \$1.50. Valse des Danaïdes, Koelling. V. \$1.00. La Chasse Infernale, Koelling. (Jackson). V. \$1.25. Canonetta, Godard. Arranged for four hands by Villac. V. 75 cents. Bridal Song, Jensen. IV. 50 cents.

BOOKS AND STUDIES.

Rhythmic Problems, Germer. IV-VIII. Price, \$1.00. Six Studies for Development of the Fingers, Pradelle. III. \$1.00. Rhythmic Studies and Sketches (A. C. M.). Heller. V-VIII. 2 books. Each, \$1.75. Preparatory Exercises, Henselt. III-V. \$2.00. 44 Daily Studies, Haberbr. IV-VI. 2 books. Each, \$1.50. 12 Piano Studies. IV to VI. Blodgett. \$1.50. Demonstrative Examination in Piano-forte Technique of the A. C. M. \$2.00. The Science of Piano-forte Practice, by A. R. Persons. \$1.00. Child Piano Book, Moore. \$1.50. Advice to Young Students of the Piano-forte, Borst. 10 cents. How to Play the Piano-forte. 75 cents. Method of Study. 15 cents.

CONCERT PROGRAMMES.

Judson Institute (School of Music), Marton, Alabama.
E. E. Ayers.

(a) Song without Words, Op. 62, No. 7, Scharwenka; (b) Tarantelle, Op. 23, S. 3. Whittier; (c) Caprice Polka, Albitres; (d) The Message, Blumenthal; The Emigrant's Story, Irowbridge; Theme and Variations, Op. 1, Schumann; (e) Sweetheart, Lynes; (f) A Disappointment, Helen Hood; Nothing to Wear, Butler; (g) Moment Musicales in A flat, Schubert; (h) Rigolotto, Verdi-Liszt.

W. H. Sherwood, at Frederick, Md.

Gavotte Clébré, G minor, Bach; Loure (from 3d V'cello suite), G major, Bach; Sonata quasi una Fantasia (the "Moonlight," Sonata), Op. 27, No. 2, C sharp minor, Beethoven; Hunting Song, Mendelssohn; Impromptu (Theme and Variations), B flat major, Chopin; No. 3, Schubert; Waltz, Op. 34, 1st major, Chopin; Nocturne, Op. 27, No. 2, D flat minor, Chopin; Feuerzauber ("Magic Fire Charm"), arranged for piano by Louis Brassin (from the "Ring der Nibelungen"), Wagner; March from the Opera Tannhäuser, arranged for piano by Franz Liszt; Wagner's Grand March, Op. 142, No. 3, major, Edgar H. Sherwood; Ethelinda, Op. 14, No. 3, D major, Wm. H. Sherwood; Medea, Op. 13, E flat minor, Wm. H. Sherwood; Norwegian Bridal Procession Passing By (Wedding March), Op. 19, No. 2, Grieg; Staccato Etude, Op. 23, No. 2, C major, Rubinstein; Valse de l'Opéra Faust, Liszt.

Lizzie E. Ball, Valparaiso, Indiana.

Duet, Galop Brillante, Op. 19, Sponholtz; Sonatine, Kullak; (a) Cradle Song, Kohler; (b) Grandmamma's Waltz, Kohler; Vocal, Will-o'-the-Wisp, Clemms; Mazurka, Moszkowski; Sonatine, Op. 20, No. 1, Dussek; Sonata, No. 7, Mozart; (a) Berceuse, Kullak; (b) Dance on the Meadow, Kullak; Bohemian Girl, Balfe-Ballist; Violin Solo (Selection).—Duet, Don Juan, Mozart-Blake; Ballet music from Opers Feramos, Rubinstein.

Ried-King, Granger Place School, Canandaigua, New York.

Original Theme, Variations and Grand Fugue (first time in America), Niccolò; (a) Nocturne, F sharp major, Chopin; (b) Etude, G flat, Chopin; (c) Grand Polonaise, A flat, Chopin; Pages' Song (from Figaro), Mozart; The Scarlet Sarafan (Russian Air), unknown; Sonata Una Quasi Fantasia, C sharp minor, Op. 27, No. 2; Adagio, Sustenuto, Allegretto, from Figaro, Beethoven; Rhapsodie D'Auvergne, Op. 71, Saint-Saëns; Good-Bye, Tosti; (a) Menuette, Brandeis; (b) Gavotte, A minor, Brandeis; Persian March, Strauss-Greenfield; Oh, Fatima, Weber; (a) Polonaise Heroique, Rivé-King; (b) Gems of Scotland, Rivé-King; Sognia, Schira; Valse Caprice, Rubinstein; Venezia e Napoli, No. 3, Liszt.

Elmira (N. Y.) College. Ed. Dickinson, Musical Director.

Overture to Iphigenia in Aulis, Gluck; Aria, Lascia cho piangere, from Rinaldo, Handel; Recitative and Aria, Che farò senza Euridice, from Orpheus, Gluck; Ballet Music, from Don Juan, Orpheus and Armida, Gluck; Aria, Ah, rendimi, from Mitran, Rossi; Recitative and Aria, Dove sono, from Marriage of Figaro, Mozart.

Mr. G. Albrecht, Teacher, Winona, Minnesota.
Festzug, Jensen; Romance, Richards; Serenade, Schubert; II corricolo, De Grau; Ah, when I Gaze, Hullweck; Polka, Spindler; Sweet Violet, Spindler; Gavotte, Ketterer; Spring Song, Glover; Tea Follet, Prudent; Lever du Petit, Patisson; The Daisy, Adair; Tarantelle, Heller; Oberon, Weber-Leybach; Polish Dance, Scharwenka; Serenade, Gounod; Carnival de Venice, Schullhoff; Chant du Printemps, Merkél; Harmonious Blacksmith, Handel; Home, Sweet Home, Thalberg.

Miss Georgia W. Kelsey, Sioux City, Iowa.
Marches Heroiques, Nos. 1 and 2, Schubert; Song, The Stream, Concone; (a) Boys' Round Dance, Gade; (b) Christmas Tree, Gade; Adagio from Septette, Op. 20, Beethoven; Sonata, Op. 49, No. 2, Beethoven; Violin Solo, Capuletelli ed Montecchi, Dancia; Songs; (a) Belle Lullaby, Reinecke; (b) Storm, Sander, Reinecke; Printemps D'Amour, Gotschall; Andante and Variations for two piano-fortes, Schumann; (a) Octave Study in F, Kullak; (b) La Carnival de Venice, Schullhoff; Soirees de Vienne, No. 7, Schnbert-Liszt; Organ Solos: Prelude in D flat, Lechner; Prelude in E flat, Wely.

Pupils of Mrs. W. D. Hinkley, Warren, Pa.
Piano Trio, Norma, Watson; Vocal Duet, Far O'er the Stars, Abt; Rondo Minion, Baumfelder; Titania, Torry; Chant de Croele, Hennes; What Next? Pontet; Piano Duet, Galop Brilliant, Loti; Benediction, Barri; L'Argentine Mazurka, Ketterer; (a) Louis, Henze; (b) Mazurka, Op. 68, Chopin; (c) Chopin, Fema; Trio, I Waited for the Lord, Mendelssohn; The Windmill, Tuckerman; Piano Duet, Fairy Queen, Smith.

MENTAL PROCESSES IN MUSICAL EXECUTION.*

BY STEPHEN A. EMERY.

In view of the fact that, including the classic and the romantic schools, music must be regarded as an expression both of intellect and of emotion, the consideration of mental processes in musical execution, no less than in composition, may properly occupy a place of the first importance. Indeed, so far-reaching and fascinating are the investigations to which the study of this subject leads, I can do little more, on the present occasion, than to state a few facts indispensable to the apprehension of the principles here involved, in the hope that the subsequent discussion by thoughtful speakers may throw light upon obscure points and tend to elucidate problems of practical interest.

I feel it needless to say but little concerning the afferent and efferent nervous systems, between which there is a constant interchange of cause and effect. These matters of the excitator and motor nerves have been so frequently discussed in connection with musical execution, I assume they are measurably familiar to all present, though a passing statement of some facts already known is unavoidable if we are to follow out any logical train of thought.

Writers of undoubted authority classify all bodily movements under three general heads—the primarily automatic, the secondarily automatic, and the exclusively volitional, or occasional. The first comprises all those movements in and of the human frame that are congenial and practically beyond our control—such as breathing, the pulsating of the heart, and the consequent circulating of the blood, involuntary winking when danger threatens the eye, coughing, sneezing, etc. The second of these classes relates to all movements that, though first acquired only by practice, more or less continuous, have, from frequency of their exercise, come to be habitual, a second nature, though often subject to the control of the will, such as walking and other equally familiar movements, which though both initiated and terminated by the will, are none the less carried on with no recognizable participation of thought or volition. This class is susceptible of subdivision, as it includes also those unpleasant habits of gesture and manner, many of our minor impolitenesses, which as children we may have made habitual in spite of repeated corrections, and which in later life we in vain seek to overcome. The third class would seem to include all movements that can be made only by means of a positive and continued exercise of intention, such as is required in every unusual or difficult operation, where the constant aid of close attention is requisite. In order to trace distinct mental processes we must carefully distinguish between those movements that are dependent upon the immediate exercise of mental forces and those that are really automatic.

Of these three classes, that include all that we do, one might hastily assume the first to have no part in playing, or even in singing; yet we cannot ignore the important factor of heredity, which enters so largely into modern physiological research. For if it be not heredity that gives to the world a child-prodigy like Mozart, endowed with what all recognize as true genius, to what source shall we look for its origin? Certainly not to any acquired ability; for Mozart's marvellous powers were the subject of intelligent interest in others long before his child mind could have learned by study those things that excited universal wonder and admiration. If the objection be offered that Mozart could not have inherited more than his father had to bestow, we may be reminded that even horses and lands not infrequently appreciate in value as they pass from parent to son. We must recollect, also, that even the same degree of talent in a relatively less finely organized frame would gain almost infinitely in value in being transferred to a system of so delicate and responsive a temperament as was Mozart's.

Many other instances of natural musical endowment, though less in degree, are to be classed as primarily automatic, among which we recognize the often unacquired talent for singing or playing at sight, or for committing music to memory, and the still more remarkable gift of naturally playing correct harmonic combinations and progressions. That this last is often an almost exclusively manual gift, unaided by the ear, is shown in the cases of those whose extempore playing is neither seriously unharmonic nor cultivated by practice, and whose fingers seem to measure for themselves, as though automatically, just those harmonic intervals most agreeable to a good ear—not first playing anything and everything and rectifying mistakes recognized by the ear, but playing to a noticeable degree correctly, and this from early childhood.

An acquaintance in Germany, whose mental powers seemed unequal to learning the German language (for which he usually and unconsciously substituted very loud broken English), and who sought the aid of any of us in writing even elementary exercises in harmony, often surprised us by improvising, at the piano-forte, really intricate and elaborate modulations, though frankly admitting he did not know even in what keys he played. This appeared to be unacquired, and if so, then primarily automatic.

Again, among countless organists, here and there may be found one phenomenally gifted in registration, and our natural and involuntary use of the word *gifted*, in this connection, attests how general is the belief in certain unacquired, and hence natural or automatic, capacities. Such organists make combinations so perfectly adapted to the music, and yet so original and striking, as to excite general admiration. Yet these artistic combinations seem to be the results not of thought but of impulse, or of intuition; nor can they be written down, or even clearly thought out by those who originate them, or in any systematic way taught to others. The personal contact with the organ, through both the tactile and the auditory nerves, seems indispensable to excite the motor nerves to such exceptional work. The law of associated ideas and of contiguous movements would explain these almost involuntary registrations in an old, trained player; but something far more subtle and elusive is apparently their source in those phenomenal organists who, like the boy Mozart, though in a less degree, are at home with the organ the first time they try it.

The thoughtful musician will recall other examples of what are, at least, very closely allied to primarily automatic actions, all of which must be regarded as bestowed by the Giver of natural gifts. But interesting as are these and kindred facts, we must pass on to the next of the three classes, the secondarily automatic or perfectly acquired movements.

These come only as the result of constantly repeated exercise of certain mental or muscular capacities, and may be made either assistant or impeding, as we cultivate them wisely or unwisely. Too great attention cannot be given to this principle, for upon its proper employment depends much of what we call success in life, including even the judicious use of primarily automatic capacities. The process of acquiring habits of thought, of speech and of action, results in the building up not only of movements and manners and manual skill, but also of character and all that constitutes a personality. It has been stated by careful investigators that the sensori-motor apparatus in man, the cerebrum, grows by molecular action to the modes of thought in which it is habitually exercised, the force of a constant or oft-repeated thought changing the brain substance. These transformations of cerebral structure are often transmissible to posterity.

All that we do that involves the exercise of any acquired capacity is the result of greater or less effort. That which is of only widely intermittent employment usually necessitates nearly the same amount of will power and attention on each repeated occasion of its occurrence, as illustrated in any unusual performance of difficulty requiring extraordinary effort, mental or physical; while that which is frequent and habitual may be the result either of the equally habitual exercise of cerebro-muscular effort or of previous and, if I may so say, condensed energy, so pre-employed, and so continuously and energetically, that its subsequent assistance is rendered unnecessary, very much as one may either partially wind a watch at frequent intervals, and thus make its usefulness dependent upon nearly constant supervision, or may more wisely wind it up, as we say, once a day, and then leave it to itself, confident in its proper working; only the human frame is so wonderful a mechanism, that for most of these secondarily automatic movements it needs but one winding for a lifetime. The question we all have to ask is: Shall we make frequent payments of effort all along the journey of life, shall we pay our fare from each station to the next, or shall we buy a through ticket as near the start as may be, and thus, by freeing ourselves from constantly recurring expenses, actually reduce the aggregate outlay and be entitled to enjoy, with no restraint, all which otherwise must be more or less mingled with anxiety and fatigue? For physiological experimenters state that the absence of fatigue measures the degree of automatism; or, in other words, that only when any action has come to be secondarily automatic can it be performed with little or no effort and consequent weariness.

Look at the almost fruitless efforts of a birdling trying to fly; his first attempt only a fall from the nest, his second an aimless flutter, his third ending on the ground, as before. But see him when, thoroughly trained, he pierces the sky with the fresh, unwearied song of the lark, or soars on eagle's wings with never-drooping pinions up, up into the very eye of the sun, or floats almost motionless on the airy waves far out over the sea; where now is the wearying effort, the exhausting struggle, the constant trying? All forgotten.

Perhaps our hardest lesson in physical movements is learning to walk, and in different children, of equally strong frames, we see how much depends upon the coöperation of will and confidence. Hesitating to leave the supporting hand of the parent, half smiling, half fearful, the little traveler centres all his attention on one foot, raises it and—falls. Only by almost constantly repeated efforts do we learn to walk. What would be the appearance of our great thoroughfares were our walking, although unaccompanied by accidents, the result of similarly constant attention? How much beside mere walking could be done at the same time?

And yet in some other things is illustrated an equally strange and unfortunate state of affairs. There are to-day many persons assuming to

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play the piano-forte or organ whose fingers have not yet learned to walk properly, much less to run, over the intricacies of the keyboard. Each time they attempt to play, their mind is burdened with efforts to keep the hands in good position and the fingers moving properly, when these particulars should have become long ago automatic. Their touch is pure and *legato* only so long as undivided attention is given to that, changing to hardness whenever the mind is otherwise occupied; but the touch ought habitually, and without effort, to be pure and musical. Passages requiring but simple execution, such as occur with greater or less frequency in all classes of compositions, occasion these untrained players perplexity wherever encountered, when probably a single week of judicious practice would render them so familiar as to be played with no conscious effort or thought.

The convenience, yes, the necessity, of making every frequently recurring motion of finger, hand or arm secondarily automatic, is further shown by the statement of a writer whose name has escaped my memory. He says that "the strongest intellect can attend to but six things at once;" that is to say, the mental power which we call attention, while it may be transferred with marvellous rapidity to consecutive purposes, can at one and the same instant exert its force on but six distinct points, just as the hand can hold but six objects of a certain size in a single grasp, however skilfully and quickly it may handle many more in succession. As a partial demonstration of the probable truth of this statement, let any one try to make *simultaneously* any two motions with which he is unfamiliar, or even to entertain at once two distinct thoughts. Try, for example, the old tricks of childhood—to rub with the right hand and pat with the left, and then to exchange the movements; to rotate the two hands at once in opposite directions; to write B-a-n-g-o-r and spell B-o-s-t-o-n at the same time; to keep the right foot circling continuously and evenly in but one direction while deliberately writing a capital letter D. Simple as are these, they are sufficiently beyond the performance of most persons to render them laughably entertaining to an evening company. And yet here are presented but two recognizably distinct demands for simultaneous and equal attention. How, then, is one properly to perform the almost countless motions which necessarily form a part of every musical performance? Evidently by far the greater part of these must be accomplished with no aid from definite thought, but rather automatically, this automatism having been formed by previous and continuous work upon each movement employed.

In considering the foregoing aspect of automatism in musical execution, we may be in danger of forgetting that this important principle underlies not alone mere facility of execution; it calls for still more faithful application in the formation of touch, that strange quality, at once so ethereal and so material, which is the never-failing indicator by which alone we distinguish the artist from the mere instrumentalist. Touch is to the pianist what tones of voice are to the speaker, changing at his will the same passage from harshness to tenderness, or from music to misery. Under different hands the same instrument, even, changes its character from the serrated tones, so hard and repelling, to the limpid, almost iridescent waves of music that roll into ear, and mind, and heart. Let no one imagine that this highest element of pianism, an artistic touch, can be exercised at will without the aid of certain influences, either natural or so habitually cultivated as to have become practically automatic. As it seems demonstrable that in a prolonged training "the sensori-motor apparatus grows to the mode in which it is habitually exercised," we may conclude that our physical and physical activities are subject to the same general laws of automatism, and that practice, sufficiently intense and continuous, will render *anything* secondarily automatic and free from both error and effort. Hence no merely spasmodic feeling, artificially created for the occasion, can impart the expression that thrills the listener and transforms the concert room into a mysterious place where we may hold converse with the tone-masters of immortal greatness. Only by unremitting diligence in refining the perceptive faculties, and by constant fidelity in the development of noble impulses, can one acquire that automatism of artistic character which can so permeate his playing as to lift it from mere mechanism far into the atmosphere of genius. Not that work alone will make genius, but that even genius without work is an undeveloped mine.

Of all to which, thus far, reference has been made, nothing has been suggested outside of primary and secondary automatism; and while all in this second class may be traced back to the operations of the mind, usually to recognizable intention finally grown to automatic force, it may be still easier to follow the course of mental processes if we consider, though necessarily with some haste, several of the more conspicuous occasions which demand the special exercise of the brain.

Naturally we mention, first of all, that act of volition which initiates even secondarily automatic actions. No one begins to play without a definite intention of so doing, an intention so clearly recognized that it may be regarded as proof of direct mental impulse. The wonderful possibility of the successful continuance of this secondary automatism, without conscious cerebration, has been already considered; but its

termination is again governed wholly by the will. The brain sends out its message over the motor nerves as the operator sends his telegram over the wires; but, once started, each travels its accustomed way and accomplishes its usual purpose with no further co-operation from its first source. The same brain power breaks the circuit of nerve force or of electricity, and the movement ceases in obedience to the generating cause. Just here we are reminded of Prof. Carpenter's statements, that "Light excites nerve force probably by causing chemical changes in the substance of the optic nerve." Also that "The mechanical force exerted by the muscles is the expression of certain chemical changes which take place between their own substance and the oxygenated blood that circulates through them." He also says that "The protoplasmic substance in the center of each nerve fibre seems to be its essential constituent." Now, although the perfect understanding of these supposed facts can in no case enable us to change the delicate mechanism of our systems as to make them at pleasure either sensitive or phlegmatic, such knowledge does suggest that due attention to diet, sleep and exercise, combined with all that tends to become automatic in our daily lives, places it within our power to modify our natural temperaments in an appreciable degree, and thus favor success in any specified vocation.

(Concluded in January issue.)

PSYCHOLOGY APPLIED TO TEACHERS.*

BY CHAS. W. LONDON.

Psychology is so broad a subject that there is practically no limit in its application to the science of teaching. Therefore I take the liberty to present the following thoughts, which apply to both vocal and piano instruction.

The hand can acquire the ability to perform difficult feats, without the aid of *conscious thought*. This faculty is called Habit. Habit enables the brain to decipher, and hands to perform, even a *new piece* of music, while the mind is engaged with a subject entirely foreign to the work in hand. Through this twofold power of habit, it is possible to become a musician. Technique becomes automatic; the hand, in a certain sense, having a memory of its own; thus leaving the brain free to concentrate its force upon the expression. To work in harmony with these psychological facts, it is necessary to establish habit, by the brain ordering that *some consciously defined action* be slowly performed, and receiving the intelligence, and *feeling* that it has been correctly done. This action will become a fixed habit when it has been repeated in a uniform manner a greater or less number of times. Hence, avoid mistakes, do but one thing at a time, and that most thoroughly. Reading music should not be attempted until a good technique has been established, so that the brain may be free to work on this new subject with an undivided force, thus soon establishing the reading habit. Explain only those facts of the subject which give a key to the solution of its difficulties. Whatever of Theory is taught, put into immediate practice, requiring the pupil to concentrate the full force of mind and will on the point of endeavor; this insures success, by establishing the habit quickly. Reserve Primers for more advanced pupils; with these they will coin their previous knowledge into the ready currency of defined thought. Whatever subject is taught, have in mind as high and artistic an ideal as close study and hard thinking can perfect, and impress this ideal on the mind of the pupil, for he cannot expect beyond what the brain has clearly conceived, but *he can do that of which the brain has a clear conception*. There must be infinite painstaking in small things. Indeed, there are no small things to the true artist.

When a pupil is able to read easy pieces readily, teach pulse and group reading, which is, at one glance of the eye, and one effort of the will, to read and perform all the notes belonging to a pulse or to a group, much as we read a printed word and do not take cognizance of its separate letters. For this, use Kohler's Op. 60, Duvernoy's Op. 120, and Czerny's Op. 299, and apply this form of reading to the best sonatas and to Lemoine's Op. 87, and Heller's Op. 128, 188, etc.

In Thematic music, read by motives. In Lyrical, by pulses, or measures, and with the more advanced pupils, by phrases or sections of phrases.

Scales and Arpeggios should be practiced in groups of four or more tones to the pulse, and not each tone separately.

The illuminating fact to be taught is *to read in advance* of the execution; or, while performing the first pulse or group, to be reading the next. This makes good timeists as well as readers, for the feeling for Rhythm will carry one over difficulties which would otherwise cause hesitating. Reading in this way discovers and solves difficulties before coming to them, and the performer, not being taken unawares, avoids stumbling.

* Delivered at the Meeting of Music Teachers' National Association at Boston, 1886.

When pulse or group reading is established, the next step should be reading by Content. By this is meant the reading of the musical sentiment recorded by the notes, rather than the mere notes themselves; as, when from the printed page the author's thought is read and enjoyed, but the separate words are not noticed, for imagination is busy with the importance and force of the author's meaning, and with the beauty of the sentiment expressed.

When music is read in this way, the performance is all life and expression and not mechanical and soulless; music ceases to be ink, paper and a mechanical use of certain muscles—it becomes an expression of thought and emotion. Content reading includes having in mind *in advance of the performance* the effect to be produced, and a conception of the best impression that can be made with the whole period, and many times of the whole movement, that there may be a careful grading of phrase with phrase, and period with period;—and especially does it mean that in each phrase or section of a phrase, the performer shall, in advance, realize in his mind the effect of the coming climax, and each climax must be to him the natural and unavoidable sequence of all in the phrase that has preceded. This method is helped by reading and conceiving the content without performing; taking the piece, reading and enjoying as a mental conception, as a poem is read and enjoyed. When this can be done, practice on the dumb piano is of great utility.

Content readers memorize easily, and this style of reading develops great powers of expression, and the talent for music—"The Musical Ear;" with many pupils this is an important part of the teacher's work. Such pupils must cultivate their emotions, as a basis for expression, by listening to and enjoying, feeling and understanding the beauties of each phrase while performing. It also includes the swing and force of the rhythm as a principal and prominent element in expressive performance. As an illustration, compare the singing of a piece of music in six-eight time, with each note of even force—unaccented—(after the fashion of some amateurs)—with the same piece sung with the undulating swing of rhythm that is so characteristic of music written in this time. The innate development of rhythm and the mental and emotional conception of a musical effect in advance of performing, are the strong points of the Tonic Sol-Fa method.

He who has of a piece a clear and concisely defined ideal and how to produce from it the finest results, will, from the very definiteness of his conception, give a superior performance of it. If the ideal is sufficiently artistic and defined the technique will quickly perfect itself, while no amount of practice will give a fine rendition if the mind lacks a concise ideal. This is especially true of singing, and applies particularly to taking high notes easily, and with the best quality of tone.

Of Enthusiasm, that great factor in success, music teachers should make more, for enthusiasm aroused or emotions excited bring resources that can overcome difficulties that would otherwise be insurmountable, lifting one out of and beyond his ordinary self; the expression produced by such a performance is infinitely beyond one which is unemotional. Whatever is learned while one is fired with enthusiasm is learned quickly, with pleasure, and never forgotten; but to be obliged to learn as a task, produces disgust, and lessons so learned are soon lost. The pupil's progress is in exact proportion to the amount of thinking that is put into his practice; or, practice is of value in so far as the pupil can absorb himself in his work, being oblivious to everything around him; but the force of mind must be placed on such points as will be of the most value toward rapid learning, and every member of the body, the nerves and thoughts, must be under control of the will, and there must be an indomitable control of that will, so that every faculty may be under its complete guidance.

As in man there is a threefold nature, physical, mental and spiritual, so in music there are three corresponding elements. Rhythm with the physical, Thematic with the intellectual and Lyrical with the spiritual. In the perfect man we look for a balance of the three attributes. In perfect music, the three elements must be in an even proportion. Man must have a vigorous and healthy body, if the intellectual and spiritual are at their best estate; so in the finest music, there must be a vigorous rhythm, that its intellectual and spiritual content may be the most expressive.

For a summing up, let the power of habit be fully appreciated and all instruction be in harmony with its laws.

Teach reading in its three divisions, Single Notes, Group or Pulse reading and Content reading.

Advancement goes hand in hand with the amount of thought that is put into the practice. There is progress in proportion to the consciousness and artistic perfection of the ideal.

Enthusiasm must be the teacher's main reliance and greatest help.

In Technique, Reading and Expression, there must be a clear conception *in advance of the performing*.

Rhythm is the body, bone and muscle of music, without which expression and all that makes music enjoyable is impossible.

TOUCH.*

BY WM. MASON.†

The object of this paper is to render assistance to those who are engaged in studying the piano-forte, by suggesting practical means for the cultivation and improvement of touch. Various works having relation to this subject have been published within a few years, one of which has sole and especial reference to it.‡ Another, published within the past year, treats in general of the principles of expression in piano-forte playing, and the subject of touch, on account of its importance in this connection, receives careful attention.§ The writer has received valuable assistance from these works, and hereby makes acknowledgment of the fact. In order that the object in view may be more clearly understood, it is well that attention should first be directed to the fundamental principles of touch, so that its character and purpose may be defined.

A good piano-forte touch is the means of drawing from the instrument a beautiful and musical tone, and its importance is, therefore, universally acknowledged and needs no demonstration. A touch which is perfect in its conditions must be sympathetic on the one hand and discriminative on the other. It combines, in equal proportions, qualities of the heart and qualities of the head; for it is characterized by warmth and ardor, governed by thought and intelligence. Music is essentially emotional in its nature, hence an emotional touch is necessary for its adequate and proper expression on the piano-forte; but unless emotional expression is controlled and kept within reasonable bounds by the exercise of sound judgment, the result will be painful or ridiculous, and of the nature of a caricature or travesty. Therefore the emotional element must be regulated and held in check by a discriminative and intelligent touch. A generous and warm heart is certainly desirable, but needs as a companion a clear and intelligent head, and these in combination produce force of character and lead to completed and satisfactory results.

These two elements enter, in their way and on their plane, into the composition of a symmetrical and perfected piano-forte touch, and the most competent and satisfactory performer is the one who comes the nearest to uniting them so that they are equally proportioned and balance each other.

Touch must conform to the character of the piece of music to which it is applied, consequently it varies in its composition and general make-up. Thus, there is a certain dignity and nobility, a manliness and freedom from mere sentimentality, about a fugue of Bach or a sonata of Beethoven, which demands characteristic expression through a corresponding touch, in order that the thought and meaning of the composer should receive justice. A piece in the romantic or lyric vein—as, for instance, the Nocturnes of Chopin and many of Schumann's compositions, the prevailing characteristics of which are warmth, sentiment and tenderness—requires a caressing, coaxing and imploring touch, in order to produce the tone color which naturally results therefrom. A Strauss waltz calls for crisp, piquant and sparkling tones, and the touch must be brilliant and adapted to the character of the composition.

It is a well-established fact that our personal and distinguishing characteristics enter into the smallest acts of our lives, and are expressed in the minutest and most insignificant things we do. So the individualities of touch are as various as are the disposition and character of each and every one of us. By careful and analytical study of the playing of those who are recognized as the world's foremost representatives of the art of piano-forte playing, we discover that no two of them are exactly alike, each one possessing some special, specific and personal trait which marks him out and distinguishes him from the others. Indeed, the wide difference in the style of different players of acknowledged superiority is apparent to a casual observer. Some may be classified as dramatic and others as lyric—some as heroic and grand, others as delicate and graceful; some are brilliant and startling, others sympathetic and expressive. Some take by storm, while others gently win their way in an insinuating and tender manner. There are Niagaras and there are beautiful fields and flower gardens, and combinations of every possible degree and variety. It is not to be expected that a superlatively good Beethoven player will display equal competence and be as successful in the characteristic interpretation of a Chopin nocturne, and of course, *vice versa*; but the performance of each may be improved, and artistic, if in agreement with the aesthetic laws which govern those conditions. A good and beautiful tone, which is as indispensable to the one as to the other, may be at the command of each if the laws relating to touch are obeyed.

While it is quite a simple thing for anybody to strike the keys of a piano-forte, it is not easy to produce a large, full, round and mellow tone; for this involves the proper use of a very complicated mechanism in which

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† Delivered at the Meeting of Music Teachers' National Association at Boston, 1886.

‡ "The Art of the Touch," by Adolph Kullak. G. Schirmer, New York, 1882.

§ "The Principles of Expression in Piano-forte Playing," by A. C. Christiani. Harper & Bros., New York, 1886.

the muscles should habitually be kept in a state of elasticity, with, nevertheless, sufficient firmness and contraction in part of the hand, wrist and finger to give power, support and stability. Too much contraction necessarily causes rigidity, which obviously affects the tone disagreeably, and, on the other hand, an excess of laxity and flaccidity of the muscles works equally to disadvantage in the opposite direction, resulting in weakness, insipidity and general lack of character. The problem consists in combining and blending the two principles so that the right proportion and relationship is established and perfected. This is by no means an easy thing to do, and if the writer is justified in forming conclusions from his own personal experience, it is a fact that a comparatively small number of the multitude engaged in studying and practicing the piano-forte succeed in acquiring a touch which is equal to the demands of fully-finished and artistic playing, notwithstanding persevering and long-continued work. In seeking the reason for this, it will probably be found that the quality of the work is generally at fault, or, if the work is in part well done, there is something omitted which should receive attention—something lacking in practice which should be supplied. And we think the mischief lies just here, namely, that certain things which belong to the beginning are neglected at that time, or postponed, under the impression that they can better be attended to at a later period. One of the earliest directions to the beginner is to invariably lift the fingers high before striking the keys, and the importance of this act in practice is so constantly emphasized and reiterated from day to day as to exclude from the pupil's mind other things which ought to receive equal and concurrent attention. The object of high-lifted finger is a good one, being to aid in stretching the muscles and to develop strength and promote independence and freedom of muscular action, especially in the metacarpal or third joints. This kind of practice is important and useful, and should receive its daily share of attention; but while this is done, another principle which relates to rapid motion should not be forgotten, but should receive equal attention in practice. For if the touch of high-raised finger is used exclusively or unduly, it leads to bad results and establishes modes of finger motion which are in direct conflict with the principles upon which rapid passage playing is based. A mechanic who is constructing a machine in which strength, elasticity and rapidity of movement are equally essential, must keep all three principles in view from the onset, and work accordingly. Piano-forte playing, from the very nature of the instrument, depends, in a large measure, for its legitimate effects, upon passage playing.* The reason for this is that the piano-forte lacks the power of tone prolongation which is a property of the human voice as well as of the violin and other stringed instruments of the same class. In order to produce a good effect with these passages, which consist of scales, arpeggios, broken chords, or, indeed, of any series of tones following in rapid succession, it is necessary that the fingers should rise but a short distance above the keys, and the player must be able to produce a full tone of adequate and varying power without using the straight up-and-down, hammer-like stroke. This requires attention in rudimentary studies just as much as does any other principle, and its accomplishment will be much facilitated through the agency of another kind of touch, in which not only the metacarpal, but also the first and second finger joints are equally concerned, and the entire mechanism is kept in an extreme state of elasticity and flexibility, with, nevertheless, sufficient contractile power for reserve strength and to serve as a base and support. A confirmed habit of lifting the fingers high precludes the possibility of swift and facile passage playing, for there is no time for superfluous motion in a degree of rapidity which is hardly exceeded by the quickness of thought. Besides this, the tone produced by the blow from high-raised finger is not purely musical, as it must be vitiated in some degree by the thud which is a result of the blow. This thud may not be perceptible when accompanied by the musical tone, but it is there, nevertheless, as may be quickly demonstrated by drumming on a board with the fingers. In performing rapid passages, the fingers must move with the greatest possible freedom and agility, and their motion resembles more the act of skating than of walking. They move in the manner of a *glissando*, for they glide over the keys with the utmost celerity and smoothness, producing a zephyr-like effect, as if the tones were blown or breathed out rather than resulting from finger percussion. Czerny says: † "The interior mechanism of the keys is such that the strings will only sound well when, before the percussion, we do not raise the fingers too high, as, otherwise, along with the tone, there will be heard the blow on the key." Thalberg says: ‡ "We must bring forth the full tone without a hard striking on the keys, but by forcing them—pressing them with vigor, energy and animation, while the fingers are held but a very short distance above them." He says, further on, in the form of a recommendation to young players: "Never strike the keys from a great height."

During an experience of thirty years as a piano-forte teacher, the writer has had constant trouble with pupils who had acquired the habit of high-raised fingers, and confirmed it to such a degree that the fingers could be moved in no other way. He has a lively sympathy for the poor teachers who are called upon by such players for "finishing lessons." The habit of a hard, unyielding, hammer-like and unsympathetic touch has become so ingrained and wrought into the very fibre as to form a second nature, and it must be counteracted by modifying and qualifying influences before any such thing as polish or finish is possible. How much better it is to view the end from the beginning, and to avoid this trouble by acting in accordance with proverbial wisdom, viz.: "A stitch in time saves nine," or, "An ounce of prevention is worth a pound of cure." For practical application, let the practice with high-raised fingers be accompanied by forms of exercise which require a position in which the fingers are held close to the keys—thus favoring velocity or rapid playing—and by other exercises which are adapted to the cultivation of extreme elasticity of muscle in finger, wrist and forearm. By means of this combination, the three properties of strength, elasticity and velocity receive simultaneous attention, and the cultivation of technique proceeds and develops symmetrically in accordance with those principles. One kind of touch supplies what the other lacks, and they work together and mutually assist each other, thus tending, in united action, to the final acquirement of a completed and perfected touch. Different kinds of touch, based upon these three principles, separately or combined, can be applied to any form of exercise which the teacher is in the habit of using, and such practice may, therefore, accompany and supplement any and every piano-forte method or instruction book. A practical description of the writer's particular manner of application will best serve the main object of this paper. It is desirable that the exercise should at first be presented in as simple and rudimentary form as possible. It is, therefore, confined to two contiguous fingers; hence, for the sake of convenience, it is called the "Two-finger Exercise."

The beginning is made with the second and third fingers, these being naturally the strongest and, consequently, the easiest to work with at first, although after a very short period, and when the student has become somewhat familiar with the motion, it is better to begin the daily practice with the fourth and fifth fingers, so that these naturally weak fingers may derive the full benefit of the freshness of first attention. There are two slow forms of the two-finger exercise which differ in respect to touch and manner of playing. The first of these employs solely the clinging or legato touch, and this to an extreme degree, as in the following manner: Place the second finger of the right hand on middle C, and hold that key firmly. Now raise the third finger, which is directly over D, as high as possible in a curved position, without moving the second finger or in the least degree relaxing its pressure. Next, let the third finger fall firmly on D. Both the second and third fingers are now firmly pressing C and D, thus bringing the surface of these keys to a level. The second finger now slides up to the third finger, on D, without in the least relaxing its pressure, and the third finger makes way for it, relinquishes its place to it and rises again as before, this time directly over E. Proceed in similar way from key to key, until the compass of one octave from the starting point has been reached, and then return in like manner, descending to the C from whence the start was made. Throughout this process both fingers should be held in a curved or arched position, as far as possible; but the teacher need have but little concern about hand position at this stage, for the second form of exercise, next to be described, exerts a strong influence in building up a correct hand position, even unconsciously to the pupil, on account of the great strength it develops in the finger joints.

The second slow form of the two-finger exercise employs the clinging touch in alternation with the extreme elastic touch, and is as follows: Place the second finger of the right hand in precisely the same position as at the beginning of the first exercise, that is, firmly on C. Next raise the third finger, which is directly over D, as high as possible without moving the second finger or in the least relaxing its pressure; this time, however, the third finger must not be in a curved position, but fully stretched out and in a straight line from the hand; this is done in order to secure as full and sweeping a motion as possible of the finger about to strike. Now suddenly and vigorously flex the muscles of the third finger by shutting it and pulling it quickly and with great decision toward the palm of the hand, so that in closing it attacks and strikes forcibly the key of D. Simultaneously, and with exact precision, flex also the muscles of all the other fingers, including the thumb, so that instantaneously the hand, now that all of the fingers are tightly closed, is in the form of a fist. This act is to be repeated from D to E; and so on up to the octave, and back again to the starting point. These two forms of exercise are to be practiced by each pair of fingers in turn, as, for instance, 1-2, 2-3, 3-4 and 4-5, giving the most work and closest attention to the latter two pairs—viz.: 3-4 and 4-5—until these naturally weak fingers are made equal to the others in strength. Practice first with one hand, afterward

(Continued on page 316.)

* See Adolph Kullak's "Art of the Touch," Chap. I, page 1.

† See "Lessons on the Art of Playing the Piano-forte," by Carl Czerny. Palmer's Piano Primer, New York, 1888.

‡ See "The Art of Singing applied to the Piano-forte," by S. Thalberg. Oliver Ditson & Co., Boston.

First system of musical notation. Treble and bass staves. Treble staff contains a series of eighth-note chords. Bass staff contains a series of eighth-note chords. Dynamics: *p*.

Second system of musical notation. Treble and bass staves. Treble staff contains a series of eighth-note chords. Bass staff contains a series of eighth-note chords. Dynamics: *pp*. Text: *sempre dim. e rall.*

Third system of musical notation. Treble and bass staves. Treble staff contains a series of eighth-note chords. Bass staff contains a series of eighth-note chords. Dynamics: *mf*. Text: *a tempo*.

Fourth system of musical notation. Treble and bass staves. Treble staff contains a series of eighth-note chords. Bass staff contains a series of eighth-note chords. Dynamics: *f*.

Fifth system of musical notation. Treble and bass staves. Treble staff contains a series of eighth-note chords. Bass staff contains a series of eighth-note chords. Dynamics: *pp*, *pp*, *ppp*.

CHILDRENS' DANCE. (KINDERTANZ.)

Revised and fingered by ARTHUR FOOTE.

*S. JADASSOHN, Op. 17. No. 3

Tempo moderato. (♩ = 120.)

*Salomon Jadassohn, born 1831 at Breslau; entered the Leipzig Conservatory in 1848; was with Liszt from 1849-1852, and then settled at Leipzig. Since 1871 has given harmony, composition and pianoforte lessons at the Conservatory, as one of the professors, having had since that time very many Americans among his pupils; has composed, besides many pianoforte pieces, symphonies, suites &c as well as large choral works.

In this piece great care must be taken to keep the bass lightly staccato, while the right hand is kept legato and carefully phrased, except in the middle part in C major, where the bass is constantly legato. Ask yourself what the modulation is just before the first double bar; also what the passing changes of key are in bars 82-84. The phrasing will be found to mark distinctly the smaller and larger phrases, sections and periods.

*
 3
 p
 il basso legato
 (30)
 (35)
 poco più f
 (40)
 (45)
 legato
 (50)
 f
 dim.
 p
 (55)
 cresc. (60)
 f
 p

* This part, as far as bar 54, may be considered as the Trio of the piece, just as with the Minuet, Scherzo, March &c. The term "Trio" takes its name from the fact that in the Gavotte, Minuet &c. of Bach's time, the main part of the piece was written for but two voices, to which a third free voice was added at the Trio. See Bülow's note to the Minuet of Bach's Suite in F.

5. 1. 4. 5. 1. 2. 3. 3. 3.

(65)

Musical score for "The Rose Tree" in G major, 2/4 time. The score consists of two systems. The first system contains measures 1 through 4. The second system contains measures 5 through 8. The melody is written in the treble clef, and the bass line is in the bass clef. The key signature has one sharp (F#). The tempo is marked "Allegretto". The first system ends with a repeat sign. The second system begins with a piano (p) marking. The score is for a single melodic line with a simple bass accompaniment.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for a single melodic line on a treble clef staff. The key signature has one sharp (F#). The melody is simple and folk-like, with a range of one octave. The score includes a key signature change from G major to E minor (three sharps) for the final measure. The tempo is marked "Moderato". The score is numbered (80) and includes a page number 5. The melody is written in a single line, with a key signature change from G major to E minor for the final measure. The score includes a key signature change from G major to E minor (three sharps) for the final measure. The tempo is marked "Moderato". The score is numbered (80) and includes a page number 5.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for a single melodic line on a treble clef. The key signature has one sharp (F#). The tempo is marked "Allegretto". The score consists of 85 measures. The melody is characterized by a simple, folk-like tune with a mix of eighth and quarter notes. The first measure is marked with a "1" below the note. The second measure is marked with a "2" below the note. The third measure is marked with a "3" below the note. The fourth measure is marked with a "4" below the note. The fifth measure is marked with a "5" below the note. The sixth measure is marked with a "6" below the note. The seventh measure is marked with a "7" below the note. The eighth measure is marked with an "8" below the note. The ninth measure is marked with a "9" below the note. The tenth measure is marked with a "10" below the note. The eleventh measure is marked with a "11" below the note. The twelfth measure is marked with a "12" below the note. The thirteenth measure is marked with a "13" below the note. The fourteenth measure is marked with a "14" below the note. The fifteenth measure is marked with a "15" below the note. The sixteenth measure is marked with a "16" below the note. The seventeenth measure is marked with a "17" below the note. The eighteenth measure is marked with a "18" below the note. The nineteenth measure is marked with a "19" below the note. The twentieth measure is marked with a "20" below the note. The twenty-first measure is marked with a "21" below the note. The twenty-second measure is marked with a "22" below the note. The twenty-third measure is marked with a "23" below the note. The twenty-fourth measure is marked with a "24" below the note. The twenty-fifth measure is marked with a "25" below the note. The twenty-sixth measure is marked with a "26" below the note. The twenty-seventh measure is marked with a "27" below the note. The twenty-eighth measure is marked with a "28" below the note. The twenty-ninth measure is marked with a "29" below the note. The thirtieth measure is marked with a "30" below the note. The thirty-first measure is marked with a "31" below the note. The thirty-second measure is marked with a "32" below the note. The thirty-third measure is marked with a "33" below the note. The thirty-fourth measure is marked with a "34" below the note. The thirty-fifth measure is marked with a "35" below the note. The thirty-sixth measure is marked with a "36" below the note. The thirty-seventh measure is marked with a "37" below the note. The thirty-eighth measure is marked with a "38" below the note. The thirty-ninth measure is marked with a "39" below the note. The fortieth measure is marked with a "40" below the note. The forty-first measure is marked with a "41" below the note. The forty-second measure is marked with a "42" below the note. The forty-third measure is marked with a "43" below the note. The forty-fourth measure is marked with a "44" below the note. The forty-fifth measure is marked with a "45" below the note. The forty-sixth measure is marked with a "46" below the note. The forty-seventh measure is marked with a "47" below the note. The forty-eighth measure is marked with a "48" below the note. The forty-ninth measure is marked with a "49" below the note. The fiftieth measure is marked with a "50" below the note. The fifty-first measure is marked with a "51" below the note. The fifty-second measure is marked with a "52" below the note. The fifty-third measure is marked with a "53" below the note. The fifty-fourth measure is marked with a "54" below the note. The fifty-fifth measure is marked with a "55" below the note. The fifty-sixth measure is marked with a "56" below the note. The fifty-seventh measure is marked with a "57" below the note. The fifty-eighth measure is marked with a "58" below the note. The fifty-ninth measure is marked with a "59" below the note. The sixtieth measure is marked with a "60" below the note. The sixty-first measure is marked with a "61" below the note. The sixty-second measure is marked with a "62" below the note. The sixty-third measure is marked with a "63" below the note. The sixty-fourth measure is marked with a "64" below the note. The sixty-fifth measure is marked with a "65" below the note. The sixty-sixth measure is marked with a "66" below the note. The sixty-seventh measure is marked with a "67" below the note. The sixty-eighth measure is marked with a "68" below the note. The sixty-ninth measure is marked with a "69" below the note. The seventieth measure is marked with a "70" below the note. The seventy-first measure is marked with a "71" below the note. The seventy-second measure is marked with a "72" below the note. The seventy-third measure is marked with a "73" below the note. The seventy-fourth measure is marked with a "74" below the note. The seventy-fifth measure is marked with a "75" below the note. The seventy-sixth measure is marked with a "76" below the note. The seventy-seventh measure is marked with a "77" below the note. The seventy-eighth measure is marked with a "78" below the note. The seventy-ninth measure is marked with a "79" below the note. The eightieth measure is marked with a "80" below the note. The eighty-first measure is marked with a "81" below the note. The eighty-second measure is marked with a "82" below the note. The eighty-third measure is marked with a "83" below the note. The eighty-fourth measure is marked with a "84" below the note. The eighty-fifth measure is marked with a "85" below the note. The score ends with a double bar line.

Musical score for "The Swan" from "The Nutcracker" by Pyotr Ilyich Tchaikovsky. The score is for piano and features a melody in the right hand and accompaniment in the left hand. The key signature is one sharp (F#) and the time signature is 3/4. The score includes dynamic markings *pp* (pianissimo) and *f* (forte), and articulation markings like *tr* (trill). The score is numbered (90) and (95).

Prin. - Principle Subject.

Sec. - Second " "

Third - Third " "

SOARING.

(AUFSCHWUNG.)

Robert Schumann, Op. 12. No. 2.

Fingered by M. Moszkowski;

additional fingering and notes by W.S.B. Mathews.

Molto allegro. (M.M. ♩ = 96.)

Schr. rasch.

Prin.

The musical score is presented in four systems. The first system begins with a treble clef and a key signature of one sharp (F#). It features a 'Prin.' (Principle) subject in the right hand, marked with a forte (f) dynamic and a slur. The left hand has a 'Sec.' (Second) subject, marked with a forte (f) dynamic and a slur. The second system continues the 'Prin.' subject in the right hand and the 'Sec.' subject in the left hand. The third system features a 'Third' subject in the right hand, marked with a forte (f) dynamic and a slur, and the 'Sec.' subject in the left hand. The fourth system shows the 'Prin.' subject in the right hand and the 'Sec.' subject in the left hand. The score includes various musical notations such as dynamics (f, sf, p), articulation (accents, slurs), and performance instructions (Ped., *).

The general effect of this piece is that of a somewhat extravagant reverie, as when in a wakeful mood one passes the hours of night in imagining all sorts of adventures, such as the sober light of day immediately shows to be impossible. It is essentially a fantasia, or perhaps more properly a rhapsody; the tempo, therefore, is not to be held strictly, but to be faster or slower as the mood changes, taking care, however, not to lose the general character of the whole piece, which is indicated in the title, "Soaring;"—a mode of progress in its nature opposed to anything resembling hard work or dragging. The form is a sort rondo of three subjects, each of which is plainly indicated in the notes at its first appearance. The first subject occurs four times; the second twice; the third once only.

a) The difficulty of reaching this tenth may be obviated for small hands by playing the lower C and B flat of the melody with the left hand; the right hand will take the part when it comes within the octave. This method leaves the left hand still free to play the bass note in the third measure.

b) At the beginning of the second measure it is very difficult to bring out the upper D flat with sufficient force; it needs to sound out like a trumpet.

c) Take the first chord with the right hand, after which the left hand will continue the alto melody, here and later throughout the piece. Observe that the low C is an octave lower than written.

d) The two soprano F's are not tied by this slur, although the notation has nothing to show the contrary. The customary dot over the first note was omitted, probably, lest it should unduly shorten the quarter notes.

e) The tenor phrase of six notes here is made to sound out softly, but quite perceptibly; it is a subordinate melody. The principle difficulty of this passage is to carry the sixteenth notes in a perfectly uniform rate of movement. A rubato here has a very unpleasant effect; the 16th note motion is the main feature of the rhythm. It needs to be very even and distinct, but not loud.

The musical score consists of six systems of staves. The first system has a treble staff with a melodic line and a bass staff with a supporting line. The second system includes fingerings (5, 3, 4, 5, 3, 4, 5, 2, 3, 5, 4, 2, 3, 6) and a dynamic marking 'p'. The third system has a 'ritard.' marking and a '3' in the treble staff. The fourth system has an 'a tempo' marking and a 'mf' dynamic. The fifth system has 'Ped.' markings under the bass staff. The sixth system has a '*' marking at the end.

- f) Be careful *not* to produce a melody effect with the right hand here by striking the upper notes too strongly.
 g) The right hand melody is to be somewhat *staccato*, and to be plainly heard answering that in the bass.
 h) The left hand A flat, A natural, B flat etc. are to sound softly but with a certain fullness of tone, like a horn.

M.M. ♩ = 96.

Third.

(i) *mf* M.M. ♩ = 88.

(j)

ritard.

Ped. *

- i) The chords in the right hand ought to be played rather firmly, and the upper note has to sound out like a song; the entire effect is that of a choral movement, the melody a little louder than the other voices, the eighth-notes carrying the rhythm of the accompaniment.
- j) This effect is much like that above at "i," but the whole is louder here. The dotted quarter notes must be held their full value, and in order that the tone may continue in satisfactory quantity they must be struck with a little more force than would otherwise be necessary. The same is true of the dotted half notes in the bass.

First system of musical notation, measures 1-4. Treble and bass staves with complex fingerings and dynamics. Dynamics include *sf* and *Ped. **.

Second system of musical notation, measures 5-8. Treble and bass staves with complex fingerings and dynamics. Dynamics include *sf*, *Ped. **, and *ritard.*

Third system of musical notation, measures 9-12. Treble and bass staves with complex fingerings and dynamics. Dynamics include *mf*.

Fourth system of musical notation, measures 13-16. Treble and bass staves with complex fingerings and dynamics. Dynamics include *p* and *(k)*.

Fifth system of musical notation, measures 17-20. Treble and bass staves with complex fingerings and dynamics. Dynamics include *p*.

k) Mysteriously, the chords softly, the low bass a formless shape in the obscurity.

(1)

M.M. ♩ = 96.

M.M. ♩ = 84.

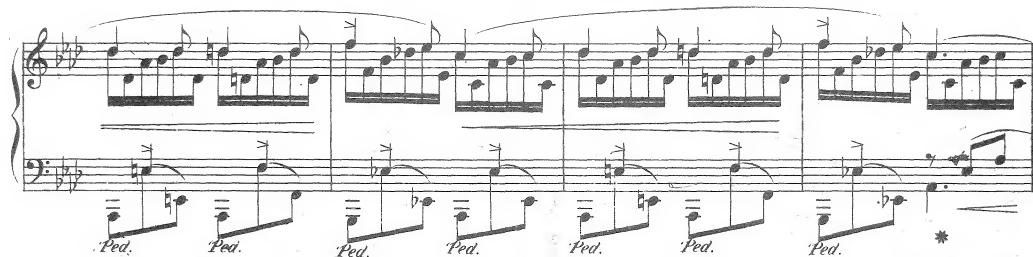
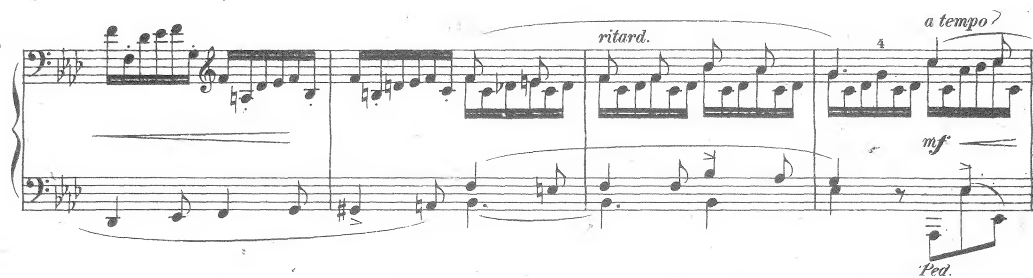
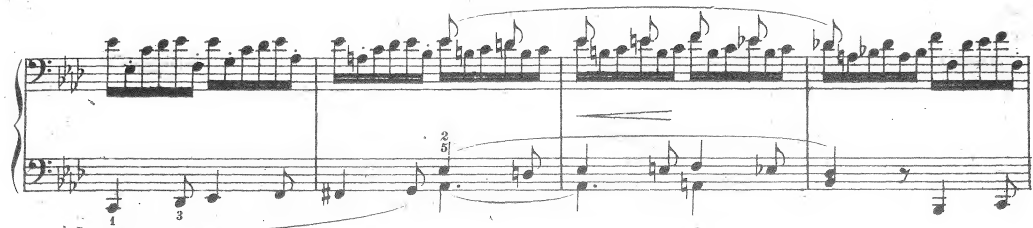
f *ff* *sf* *p*

f *p* *dim.* *pp*

1 3 2 1 5 (e) 3 2

1) Here the cauldron boils more violently, the original tempo is resumed, and the climax is reached with the sonorous entrance of the principal subject at the double bar.

m) At the risk of being charged with impertinence I have taken the liberty of adding Metronome marks to indicate approximately the tempos usually taken by artists in the different parts of this piece.



Phrase = ②
Section = ④
Period = ⑧

SONG WITHOUT WORDS. (LIED OHNE WORTE.)

CORNELIUS GURLITT, Op. 101. No. 10.

Andantino. (♩ = 126.)

- The left hand is to be played entirely legato, and very steadily; all the expressive playing falls to the right hand.
- Observe that the author's fingering compels you to phrase rightly, as is the case through the piece.
- What modulation is made here in bars 20-22?
- What note is it that brings us back to the original key?
- Here, as throughout the piece, see that the composer asks us to make a little swell, which indeed is inherent in the phrase itself.

a) **SLUMBER SONG.**
(SCHLUMMERLIED.)

2

"Sleep on, and dream of Heaven awhile—
Thou'st shut so close thy laughing eyes,
Thy rosy lips still wear a smile"

Edited by C. B. Cady.

S. Rogers.

Gustav Tyson Wolff, Op. 25. No. 1.

Adagio.

pp sempre

poco marcato

d) *Ped.*

e)

f)

g)

h)

pp

marcato

a) The peculiarity of the slumber song lies in the softly swaying, dreamy rhythm, and a tender, sweetly soothing harmony that lulls the senses into a state of delicious repose.

b) *Sempre pp* means that there must be throughout a background of very soft tone, out of which only the most delicate lights and shadows grow. A light, delicate *crescendo* shade in this little prelude is, therefore, not a contradiction.

c) These *legato* marks are not to be interpreted literally, as the accompaniment must have a softly sustained, flowing quality, not jerky.

d) The pedal mark is only general. The Pedal must serve as a means for giving this sustained flow to the harmony. Clearness of tone—thought and delicacy of feeling are the only judges of the right or wrong use of the pedal. No symbols can represent its proper use.

e) The melodic idea of the accompaniment must be softly hummed as a second to the real melody. The pressure-touch mark is used not only to indicate the tones of this melody but their *legato*, singing quality.

f) The melodie here is: and the tones on the fourth and sixth beats must be so softly echoed that this melody shall not be changed to the following:

g) The real melody is indicated by the sign for pressure-touch.

h) From here to the close of this part the lower bass tones must be given a more decided character by means of a slight soft emphasis.

Musical score for piano, measures 17-36. The score is in G major (one sharp) and 4/4 time. It consists of five systems of two staves each. Measure numbers 17, 18, 20, 27, 28, and 36 are indicated. Performance markings include *poco cresc.*, *rit.*, *dim.*, *pp*, *poco marcato*, *sempre dim.*, *rit.*, *dim.*, *ppp*, and *Ped.*. Fingerings are indicated by numbers 1-5. A 'k)' marking appears in measure 25.

i) The following is the form: Part I. Prelude, m. 1-2; Song Period, m. 3-10.

" II. Period, m. 11-17.

" III. Repetition of Part I. with variations, m. 18-27.

" IV. Coda, m. 28-36. This is not properly a period but three phrases of three measures each.

k) Small hands can take the fourth line F sharp.

(KIRMESS.) c)

Vivace. ♩ = 116.

a) Everything in the right hand that is not included under the slurs is to be played with a light and not too crisp staccato touch; the rule that the last note under the slur should be shortened, of course holds good. The left hand is staccato throughout.

b) Although there is but one mark of expression in the first twenty bars, the piece is not to be hammered out from beginning to end. The editor has suggested some variety in expression, by dynamic indications in brackets.

c) We have first a 4-bar sentence (or period), made up of two short 2-bar phrases; this form being mostly followed through the piece, after this follows an 8-bar sentence, which is then repeated. At bar 21 we come to the second division of the piece, which is in the relative minor key (A minor), and consists of an 8-bar period, and its repetition. After this comes the third division, which simply goes back and repeats bars 1-8, 17-20 of the first division. Then comes a little Coda of six bars, formed out of the last three notes of the first phrase, and the Fair is over.

48

p poco ritenuto

54

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with the other, and finally with both together. It is well to anticipate here an objection to the first form, which will readily occur to the experienced teacher. The pupil is generally directed to be very careful to lift one finger at the precise moment the next one comes in contact with the key, or, in other words, the two fingers must meet, one on its upward and the other on its downward course, at a certain exact degree of key depression, so as to secure a perfect legato. It may at first appear that the holding down of two contiguous keys during the transfer of the finger in the first form of exercise, will tend to sluggish finger motion, and thus to the production of a very undesirable and unmusical effect, through the overlapping of tones. The super-legato occasioned by the slow finger transfer is, however, only intended to be used in the earliest stages, and may be dispensed with as soon as the pupil has acquired the habit of the clinging touch. Thereafter the exercise is to be practiced in such a way that the finger transfer is effected instantaneously and simultaneously, or nearly so, with the striking of the key, thus producing a purely musical legato.

A most trustworthy and efficient agency is all the time at work to prevent dilatory and sluggish finger motion: for the constant use of the elastic touch in the second form of exercise exerts a counteracting influence and secures promptness in motion, as it requires the gathering up of the fingers, so to speak, at the moment after the keys are struck. It must also be remembered that the two forms of exercise are to be used in companionship, and in this way they compensate and assist each other. The practice of either one of them separately and to the exclusion of the other, would, undoubtedly, lead to bad results. When taken together—that is, in immediate and constant alternation—there is brought into action a correlative and reciprocal influence which prevents the undue preponderance of either extreme. They are called the "slow forms of the two-finger exercise," because, practically, they must be played slowly and with great deliberation; there is embraced in each a principle of velocity, viz., the rapid transfer of finger in the first form, and the sudden flexion of the fingers characteristic of the second form. The names of these two fundamental forms of touch—viz., the clinging touch and the elastic touch—are not arbitrary, since they are suggested by the nature of each as being in correspondence with the principles out of which they proceed.

The third form of the two-finger exercise has relation to the practical application of the velocity principle in piano-forte playing, and is therefore called, by way of distinction, the "fast form of the two-finger exercise." It is played with the two fingers in pairs, as before, and the fingers, instead of being raised high, as in the first and second forms, are now held comparatively close to the keys, in order to favor rapidity of motion. A child is no sooner able to walk than it begins to run, and the training of the fingers to move in quick succession must begin at a very early period in the pupil's experience, and the best way to accomplish this is to urge and encourage frequent efforts in this direction. These attempts are not made thoughtlessly and recklessly, but always follow in close sequence after the slow exercises have been practiced. The speed is also not sudden or spasmodic, but is gradually increased by degrees. Thus an order is established in accordance with which slow motions lead by gradations up to fast ones, and in this way the risks are preceded by proper precautionary measures. Risk in some degree is absolutely necessary, and is not attended with danger if proper preparation has been made by the previous practice of slow motions. Proverbial philosophy applied to the slow forms is, "Make haste slowly," or "Haste makes waste;" as regards the fast form, it is, "Nothing risked, nothing won." Both of these principles must be kept in view and the practice regulated accordingly. The exercises in velocity may at first be very short and simple, consisting of only three, four or five tones, to be played in rapid succession, and they may be lengthened from day to day.

A very modified form of the elastic touch should now be applied to the fast form of the two-finger exercise, and should receive its daily share of attention. In rapid playing, however, only a very slight flexion of the fingers is possible, and this is almost confined to the first joints and finger tips; but even when the finger flexion is almost imperceptible its use gives clearness and limpidity to the passage. The practice of an exercise in repeated notes is, perhaps, the easiest and simplest way of acquiring this peculiar touch, and is well adapted to pupils but little advanced. This consists in striking one key many times in quick succession with different fingers following each other in regular order, as, for example, 4, 3, 2, 1, 4, 3, 2, 1, etc.; or, 5, 4, 3, 2, 5, 4, 3, 2, etc. If this is done in the right way the fingers will be flexed more or less, or drawn slightly toward the palm of the hand with each stroke. This touch, or one closely resembling it, was used by Bach and imparted by him to his pupils.* The same touch is best adapted for rapid playing of scales, arpeggios and passages in general, and is especially effective in delicate and *pianissimo* passages.

It was the writer's intention to have given some attention to the subject of organ touch, but this paper has exceeded its prescribed limits. From what has been said, however, it seems to be obvious that organ and piano-

forte playing assist each other. Organ playing trains the ear to legato effects, and accustoms the player to the habit of holding down and pressing the keys in order to give just value to the relative length of tones as represented by the various kinds of notes, and the elastic touch as used in proper proportion from day to day in piano-forte practice acts as an efficient preventive of the sluggishness and heaviness in touch which might result from the exclusive practice of the organ.

In conclusion, and by way of summary, the main point of this paper, and one which is, perhaps, novel to a degree, or at least out of the common course, is this, viz: its advocacy of careful attention to the cultivation of the classic principle in touch, from the beginning of the pupil's study, and to urge that while other important things are cared for in daily practice, this shall also receive its due share. An inborn or native touch is a gift, or, as the Germans felicitously express it, "of the grace of God;" it belongs to genius or talent, and is, therefore, not teachable. The next best thing is a discriminative and intelligent touch with which musical quality and purity of tone is combined, and this may be acquired to a greater or lesser degree by an infusion of elasticity in the mechanism. Too much elasticity is bad and the writer does not wish this principle followed to the exclusion of others of equal importance, or even to take precedence of them, but would use it as a leavening influence by which the whole mechanism can be tempered and qualified. Its use in this way may be compared to the use of salt or spices in imparting flavor to food. The hammer-like touch, proceeding principally from the metacarpal joints, has its use and cannot be dispensed with, but the hard, harsh and unsympathetic tone it produces when used alone, will be made tender and beautifully sympathetic by subjecting it, in proper degree, to the softening and mollifying influences of the elastic principle.

Let Justice be tempered by Mercy.

OF THE PROPER UTILIZATION OF PRACTICE TIME.*

BY A. R. PARSONS.

SUMMED up in a nutshell, the proper utilization of practice time involves three things:—

1. A recognition of useful ends.
2. A knowledge of the best means.
3. A methodic expenditure of time and labor at once adequate and economical.

The scope of this subject includes everything capable of contributing to the pianist's development, from its earliest beginnings to the full maturity of artistic powers. The field being too vast to be covered in a single essay, I shall restrict myself to offering a contribution to the science of practicing, in the form of a presentation of certain points of practical consequence, the outcome of the experiments and experiences of some years of professional work.

The matters to be treated fall naturally under the following heads:—

1. Preliminaries and adjuncts to practice.
2. Of chief ends of practice, and the selection of pieces for certain ends.
3. Aids to practice.
4. How to take up new work and perfect it.
5. General points.
6. The relation of practice to playing.

PRELIMINARIES AND ADJUNCTS TO PRACTICE.

De Quincy says, "The whole body of the arts and sciences is one vast machinery for the irritation and development of the human intellect."

Only a trained intellect can hope to solve with distinction the present problems of art. Obviously, then, the would-be artist should seek the highest possible culture for every faculty of mind. On an autograph leaf presented to Billow, Wagner wrote:—

"Knowledge is the means appointed to nourish the flames of inspiration in the artist's breast."

Again, it is said, that one must "strive to know everything of something and something of everything." In view of the limitations of all one-sided knowledge, and the fallacies to which it exposes the mind, it is hardly an exaggeration to say, that without knowing something of everything, one is really incapable of that knowledge of everything about something without which no man is master of the situation.

Hence the need of including among the preliminaries to, and of carrying on hand in hand with, the study of art,† a methodic course of reading touching the chief points in general literature, science, history, poetry and aesthetics. If, also, the student can emulate the linguistic attainments of Liszt, or follow a Tausig in his mathematical studies, he will feel only the stronger for it.

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† It goes without saying, that for the pianist the study of art means the study of harmony and musical form, as well as the cultivation of his special instrument.

* See description of Bach's touch in the Life of John Sebastian Bach, by Forkel.

But the physical preparation for piano-forte playing is fully equal in importance to the mental.

Recollecting, then, that all force and endurance drawn upon in playing must be derived from food well digested and assimilated, while our powers of action depend on muscular elasticity developed by exercise, the importance to the aspiring student is evident of a well-regulated life, with proper hours, proper food, out-door exercise and gymnastic culture, both general and special.

OF CHIEF ENDS OF PRACTICE AND THE SELECTION OF PIECES.

First and foremost among the various ends of practice we specify that of—

1. Learning to play the piano-forte well. Then,
2. Learning to play well some composition hitherto unfamiliar to the student.
3. Keeping at least one composition always prepared for execution in a finished manner at a moment's notice.

4. Maintaining within easy reach a working repertory, available at short notice for occasional requirements; and, lastly,

5. Simultaneously with the pursuit of these ends, and as indispensable to their attainment, the development, by means of suitable technical exercises—

1. Of equality, strength and speed in finger, wrist and forearm motion, and,
2. The special culture of the left hand.

It is not a whim thus to head the list of chief ends of practice with learning to play the piano-forte well. So engrossed do students become with the musical train of thought (to say nothing of the demands made upon the attention by matters of notation and fingering), that when once they have caught, if not the idea, at least some idea of a composition, the sensuous realization of that idea for the ear is frequently neglected, and with it much of what pertains to playing the piano-forte well. Instead, however, of practicing on the piano-forte in order to play pieces well, let the student practice his exercises and pieces with a view to playing the instrument well. The pieces a young student plays now may possess not the least use or interest for him ten years hence; but the value of what he now learns about the right handling of the instrument is lasting.

The misuse, abuse, or meaningless disuse of the pedal, in place of its right use, are but some of many evil consequences of studying pieces rather than the instrument itself.

As regards the special culture of the left hand, besides other means, it is important to make its powers, as the weaker hand, the standard by which to determine what may be permitted to the stronger hand. By thus giving the left hand the lead, the corresponding lobe of the brain is directly called into action, and thus the hand itself specially stimulated in the development of its powers. Further the left-hand part of every piece should be worked out independently of the right hand, with all the finish of a carefully prepared *secondo* part in a duet.

As regards the selection of pieces, this should be made with a view both to immediate ends and to the ultimate end of practice—viz., that of mounting by regular stages to the highest plane of art within one's reach.

Pieces selected for immediate ends must, of course, be adapted to turn present skill to present account.

As the circumstances of the case alone determine the actual fitness of a given piece for such a special purpose, obviously neither recommendations nor restrictions for such selections can be given here; but everything must be left to individual judgment. But in connection with pieces chosen with a view to a graded ascent of the pianist's Parnassus, a word is here in place concerning the piano-forte examination lists of the American College of Musicians.

When an eminent member of the Board of Examiners for the Piano-forte honored me with the invitation to draw up the list of examination pieces which had the good fortune to be adopted by the Board and published in the official prospectus of the college, those selections were made with a view to the following practical ends:—

1. The pieces for the Associate Degree were chosen with the idea of making the student, who should perform them in such a manner as to receive the degree in question, fully competent to command local reputation as pianist in his own city and vicinity. A national reputation that degree would not insure, because other cities would have their own local celebrities, capable of doing all the taking of that degree implies.

2. The pieces for the Fellowship Degree were designed to render the successful candidate competent to win a national reputation, though hardly an international one; because other countries would not fail to have their own artists of equal skill.

3. The pieces for the Mastery Degree, however, had a view to nothing less than the conquest of the habitable globe. There is nothing required for that degree which the Masters Liszt, Tausig, Rubinstein and Bulow have not achieved; but the taking of that degree will provide any successful candidate with an artistic passport to the concert halls of the world.

As long as these lists, or similar ones, remain among the standards of

the college, we would advise in the choice of pieces, following the plan of faithfully studying after each piece intended for an immediate purpose, at least one work from the examination list for some particular degree (beginning, of course, with the Associateship), and continuing to select on this plan until all the pieces prescribed for that degree are completed.

Together with this pursuit simultaneously of ends both immediate and ultimate, a due proportion of pieces artistically choice, but mechanically easy, should be worked in from time to time; because just as the continual changes from the heaviest practicable resistance of action to the lightest presently to be recommended in the use of the techniphone, promote strength and facility of execution, so, too, changing from difficult to easy pieces in practice, promotes style and taste in delivery.

AIDS TO PRACTICE.

In piano-forte playing, musicianship without technic is a general without an army; technic without musicianship, an army without a general. To constitute musicianship two things are necessary—knowledge and inspiration; to constitute technic, physical strength and drill.

Having, under the head of Preliminaries and Adjuncts to Practice, enumerated various means of developing the intelligence which true musicianship demands, we now come to the consideration of such mechanical appliances and other means as promise to promote the development of technic, by enhancing the results of practice time.

Of the appliances to which, for certain ends and certain students, I have come to attach importance as true aids to practice, one, the metronome, was introduced in Europe half a century or more ago; the remaining two—namely, the technicon and the techniphone—have been introduced to the profession within a couple of years, their respective inventors living in the United States. As the sentiment of the profession does not yet appear unanimous touching the value of these appliances, and, meanwhile, many persons are seeking information concerning them of a different sort from the contents of advertising pamphlets, I could not regard a paper on the Utilization of Practice Time as either candid or complete which should suppress the public statement of views concerning them and their uses which I am accustomed to express freely in private, and this especially because of my own original misgivings toward each and all of them, until after experiments which to myself have remained conclusive.

The order in which I shall speak of these appliances is: First, the technicon, as fundamental to clavier work; secondly, the techniphone, as a special means of clavier work; and, thirdly, the metronome, as regulating and governing clavier work.

In dwelling on each one in turn somewhat at length, it will be seen, I trust, from the outset, that the object is neither to advocate nor to defend the appliances themselves, but only to set forth the principles on which either their usefulness or their uselessness primarily depends.

THE TECHNICON.

While Weitzmann, in his tribute to Tausig, under the title of the "Last of the Virtuosi," emphasizes the need of exceptional physical powers for successfully attempting the tasks imposed by the modern piano-forte action and the works of modern composers, Delasarte has enforced the importance, and reduced to system the cultivation of what amounts to localized self-consciousness in every act of every muscle or member participating in the gestures and movements of artistic delivery. The technicon appears in harmony with both of these ideas. It is to be regarded as a gymnasium and a thinking machine in one. The tendency of piano-forte playing is to one-sidedness of muscular action; hence the trembling of hand away from the piano-forte, often noticeable in the case of hard students. I have seen the technicon, by reaching and developing important muscles not directly called into play by clavier manipulation, enable an unsteady hand to remain absolutely quiet and immovable in any desired position. Again, with the *Technicon Manual* as a guide, not only to the movements prescribed, but also to one's mental operations in performing the movements, old problems of muscular action and control appear in new lights, problems and sensations quite novel to the mind are encountered, and one gains, meanwhile, for fingers, wrist and forearm, both a delicately-poised muscular action and a courage for antagonizing clavier resistance which is all but lost with discreet students, through dread of the cramps and sprains of which so much has been heard. After but little right use of the technicon, even when long out of practice, one finds himself charged to the finger ends with all the pianistic enterprise and aggressiveness of which his nature is capable.

The immediate result of work with both technicon and techniphone alike is to impress one with the fact that nine-tenths of the trouble the teacher of technic has with his most trying pupils comes from want of mechanical common sense in their fingers. These inventions promote a sensible manipulation of the piano-forte, because they develop that sort of common sense more rapidly and thoroughly than any appeal to either the rational or the imitative faculties of the average student.

(Conclusion in January issue.)

[FOR THE ETUDE.]

PREPARATION FOR PIANO TEACHING.

First and foremost one should aim to be a fine pianist; not simply a brilliant executant, and certainly not a superficial one, but well grounded and well cultivated in all schools of piano playing, and with an intelligent comprehension of phrasing, of melodic effect and of harmonic relations. The fingers, the ears and the eyes must all have careful attention. It is impossible to say that either element should have precedence, for all should be educated together.

The importance of thorough technical skill, flexibility of joints and strength of muscles need not be exaggerated. These points are now better understood and better taught than formerly. Fortunately, too, we have the telephonic, the technician and other such apparatus, which accomplish so much in so little time. We must simply remark, in this connection, that "technical drill" is a comprehensive term, and includes not only scales, but much more than five-finger exercises and scales. Not to go into full particulars, we need only specify the arpeggios, in their varied forms, which are commonly neglected, or, at least, shirked. As these depend on certain chords, which on the various degrees of the scale and in their various positions have different fingering and different effects, and these are never written out in full (indeed, if they were, they would alone fill a book), a knowledge of thorough bass is essential. Then playing all exercises with the different styles of touch, and at various degrees of power and speed, must not be overlooked.

Sight reading, also, must be cultivated. Indeed, the element on which the successful sight reader mainly depends, viz., the anticipating by the eye of all notes and effects, gives more freedom to the performance of pieces which are learned.

But all this technical drill, absolutely essential though it is, and fascinating as it sometimes becomes, tends, in itself, to dry up musical feeling and spontaneity, and to check enthusiasm; in fact, to make of the brain, as well as of the hand, a machine. It will not do to make the musical wait until the technical has a long start. Pieces, carefully selected, should be studied side by side with the exercises, even from the early stages. The ear must be trained as well as the fingers. Scales, chords and arpeggios should all be played without the notes, that the scholar may gain the conception of the musical effect of its constituent parts and their inter-dependence. Pieces should also be memorized, as far as may be. This ear training must, primarily, develop the melodic sense, which includes the phrasing of the music. In all music worthy of the name, the melodic effect is not confined to the upper part, but the melodic bits must be searched out and clearly brought forward, even as by a separate instrument in an orchestra. In fact, for the direct training of the ear, there is no real substitute for actual singing. The singing touch may be described and shown by a teacher, but when a person sings himself, he grasps the practical idea as in no other way. Also, the intelligent sight singer is the one who can most surely acquire the ability to read and hear a composition with the mind's eye and ear without actually touching a key or hearing a sound. An essential for the training of the ear is the acquaintance with harmonic forms and combinations; in short, a knowledge of harmony. No pianist, and certainly no teacher, is proficient who is not able to analyze compositions, both as to melodic form and as to their essential harmonic, including all modulations.

Now, if nature has been generous in gift of a musical ear, if assiduous and painstaking practice under a judicious teacher has built up one's musical progress into a symmetrical development of fingers and of general musical knowledge, then such scholar is prepared to claim the position as a teacher. He will, however, surely find that his experience in learning and conquering difficulties will not always be a guide for others. Indeed, every teacher has to experiment with his first scholars, and give instruction in a very varied field. Pupil No. 1, for example, has a quick ear and retentive memory, with, perhaps, a gift at improvisation, but lazy and without application. No. 2 is quick at notes, but with no conception of time. No. 3 has very stiff, awkward fingers. No. 4 is a little girl, with hand and fingers so limp that they flop and sprawl all around. No. 5 is a maiden lady, originally lame at him for his girl work, as they term it. No. 6 is an earnest young lady, anxious to learn, but to whom nature has been niggard in the matter of ear. No. 7 is a young man fond of music, but with hands knocked out of shape by base-ball play. No. 8 is a maiden lady, originally lame and cranky. No. 9 is the girl who has some musical gift, but is flattered by friends to the point of excessive conceit. No. 10 is the school girl, who bangs away at the latest gallop, hit or miss, pedal lasting through. No. 11 is the miserly person who beats down in price, and then takes one lesson a week. No. 12 is already a country music teacher who comes in town, knowing already, in a measure, what deficiencies to remedy; earnest and indefatigable. No. 13 is the bright, healthy, earnest scholar

on whose progress the teacher makes enough reputation to compensate for failures in the preceding list. This baker's dozen of cases is by no means exhaustive. There are all varieties of temperament to be taken account of, all ages, conditions of health, previous musical education, assurance or diffidence, scholars too crowded for others to hold back. The teacher who cannot adapt himself to all of these cases, stimulate the laggard and take the conceit out of the self-conceited, cannot be called a successful teacher.

Knowledge of human nature is, therefore, we conclude, a very important element, and experience no less so. In fact, many teachers have great success as long as they live; witness Moscheles, who taught till he was nearly ninety. There are, of course, many fine pianists whose teaching is worthless, and these are much to be regretted, who, from various causes, generally nervousness or lack of practice, have abandoned the field of actual performance. But the exceptions do not militate against the rule. The piano teacher should be a musician in the broadest sense, and able as well to *play* as to *teach* *ad hoc*. The matter of what authors and works to study must be left to a future article.

S. N. PENFIELD.

[FOR THE ETUDE.]

IS IT NECESSARY THAT A PIANO-FORTE TEACHER SHOULD BE A GOOD PLAYER?

BY JOHN REHMANN.

Piano-forte technique has made wonderful progress in this century. A good technical education, for many reasons, is absolutely necessary for the exact reproduction of a fine musical composition, even if it is not of the most difficult degree.

Of course, we cannot all be concert pianists, nor is that at all desirable, for there are many other qualifications of much greater importance to the teacher. Numerous men have also proved to the world that it is not necessary for a successful teacher to also be a good performer. We know of the wonderful results such men as Wieck, Deppe and many others have achieved with their pupils without being good performers; and still, what a genius in this field of work, as well as in others, can attain by exception cannot be established as a rule for ordinary teachers. These latter must strive to obtain such qualifications as are of the greatest value to them. Next to a good and thorough knowledge of the elementary principles of music, every young teacher ought to strive to become a better player from year to year, without neglecting his studies in harmony, musical history and literature of a more general nature. How many teachers have to go to places of from 1000 to 10,000 inhabitants. Here they are obliged to take scholars of various degrees; from elementary to advanced pupils is a wide field, where a teacher, besides a sound judgment, will always be able to use his skill as a player. How much more interest the scholars manifest when they hear etude and composition played by the teacher. It seems to come to life under his fingers. An interest is awakened in this manner which could not be aroused by any other means, for often the scholar has not the opportunity of hearing other good players. The teacher should consequently strive to become a model to him. The living example is of as much value as the teacher of a modern language, that can speak the language, he wishes to impart to his pupils, fluently, and is not bound down to the few phrases he has learned.

In the second place, what a fund of pleasure and instruction for his own mind. How many a piece of music can be enjoyed, and otherwise understood, which is lost in gold in the mine. It is a sad thing to hear, from time to time, Oh, yes! I understand it well, and can teach it all right, only am out of practice just now. The beauties of Mozart's, Haydn's, Beethoven's and many others of the classical and romantic schools, with the exception of the difficult numbers, be open to most all teachers that are workers and will spend a few hours a day in useful and thorough study and practice. Jensen, Heller, Kirchner, Volkman, and a host of other composers, have left us such fine works of art, that every teacher, who is at the same time a good player, can surely not be at a loss, for himself and his pupils, as to the compositions that will be the right food for his inner soul. Most every teacher can, by study, get to such a degree of skill that he can perform the more important pieces of music, which will repay him amply for his work, for they embody the genius of art. Not brilliant and dashy virtuoso, but a good player should the teacher be.

The German author, Jean Paul Richter, thinks that the birds, New Year's Day, etc., should be days of thought and consideration, rather than days of festivity only. This year is almost ended. Let us strive that the end of next will find us a step higher in our life's vocation.

[FOR THE ETUDE.]

WANTED, IN THE MUSICAL PROFESSION, MORE BRAINS AND BETTER MORALS.

BY HENRY H. RONEY.

The burden of nearly all articles upon musical subjects by contemporary writers is technical attainment, analytical dissertations, biography, reminiscences, etc. Well and good; musical progress demands all this, and more, from the many pungent and didactic contributors to the musical press. But an important subject seems to be overlooked. Not referring to the practical side of the profession, there are thousands of music teachers in America, to-day, who are ignoramus in everything except music. So extensively does this deficiency in education prevail, that in some localities the term "musician," or "music teacher," is used as one of opprobrium and contempt, at least among certain classes. The professional musician is looked upon as a crank, or some kind of a freak of nature, rated with the average dancing master, and desired solely for his technical knowledge as an instructor, or ability to entertain with fingers or voice. Like a squeaking lemon, he is valueless after being used. He has abnormally developed his musical side, to the exclusion of everything else that goes to make a rounded and symmetrical character. He is inane upon every subject outside of music, except in his jealous belittling of his professional compeers, which is too offensive to be interesting.

Nor is the deficiency alone in breadth of views and general intelligence. The moral sense is too often blunted, as is the intellectual dwarfed. With the majority, either does the scent of some unsavory scandal cling to their skirts, or the grocer degree of saloon associations, fast companions, and general irresponsibility and dead-beatism, place them at their proper level in society. Thereby does the whole profession suffer, and the cultured, intelligent and high-toned men of character, who grace the vocation, and teach the divine art, are unjustly included and misjudged.

In no profession are there required for its mastery and a high position the qualities of natural talent, patience, poetical temperament, intellectual grasp of mind, analytical powers, and dogged, even inspired perseverance through difficulties, than in the musical profession. To be a musician, especially, perhaps vocalists will permit me to say, the mastery of the piano-forte and great organ. I venture the assertion that these requirements, if presented to the painter, the lawyer, the physician, the college professor or scientist, in the same degree, would discourage the majority of them. It will be almost impossible, long before their names were known outside their native towns. Why, then, is not the musical profession entitled to greater respect and social and intellectual recognition from the highest grades of society, the same as the other professions mentioned? Simply because so large a proportion of its members—enough to establish a general reputation for all—are intellectual and social nonentities, and apostles for immorality, if not moral lepers themselves.

To thank the Lord, however, a brighter era, in these respects, is dawning. The strong incisive thinkers, finished essayists, and brainy, accomplished *littérateurs*, whose thoughts shine through the musical press of to-day, and especially in your readable columns, valued *ETUDE*, proclaim the rising of a distinctive American musical literature, that will be the greatest thing that has happened since the historians and essayists of any country, and is making its influence for broader intellectual attainment felt among the reading members of the profession; while the Music Teachers' National Association, that grand organization, of which you have been the first president, the founder, dear Presser, is accomplishing not a little in raising the standard of personal dignity and intellectual and social position, as well as technical attainment, among instructors in music.

Like a rose, we are growing faster toward virtuosity and strictly musical advancement than intellectual and social culture. One helps the other, and both should be regarded, to the exclusion of one-sided growth. What the musical profession of America most needs is men of brain and moral character, who see their competitors about something besides music; men of strong personality and purity of life, under whose influence it may be safe to implicitly trust a susceptible young girl; men of intellect, dress and address, who can ornament either the car of profanity and sloth, or the stagecoach of bores; musicians to the congenial shades of the saloon and beer garden; men of stamina and business responsibility, who apply business principles to their profession; men who know a promissory note from a parachute, and Xenophon from Kant; men who are not so easily provoked as to be praised without a pang of jealousy, and who are content to stand or fall upon their own merits, instead of seeking to elevate themselves by pulling a rival down. Then, indeed, will the musical millennium have come.

MUSIC TEACHERS' NATIONAL ASSOCIATION.

ITS FUTURE.

THE problem that comes up just at the present time for solution is, "The Future of the Music Teachers' National Association." We have reviewed its past and its present. We have seen how, with motives of pure devotion to art, the idea was conceived and brought to light. How that from its incipient state of weakness it gathered strength and stimulus from its devoted corps of guardians, until from obscurity it has emerged to the notice of the whole world. It did not stand long bowing, but set itself down to work, and exhibited such a wealth of artistic power and resource that it stands this day as a representative body of musicians.

Its history thus far affords the most abundant proofs to any thinking mind that it possesses in the highest degree all those qualifications and endowments which go to make up a living, growing organization.

Its constituency is not of school boys nor of grown-up enthusiasts, but of earnest working men and women. In one sense this organization is like the various Trades Unions and other Labor Reform movements now going forward all over the world, inasmuch as it looks to the protection of the qualified against the unqualified laborer. But its aims are higher than these associations, just as mind is higher (we will not say more important) than muscle. Judging from the past and from the signs of the present times the future of their reforms is to be triumphant. Not allowing for calamities, if the work of organization, so nobly begun, and so persistently pushed forward by the Music Teachers' National Association, proceeds in the same ratio for the next ten years as it has during the last decade, it will indeed become a National institution in fact, as it is now in name. Every State will have its branch associations, and these in turn their tributary county and town societies. Delegates will be sent to represent the various towns at the annual or semi-annual State meetings, and the States will all be represented yearly at the grand National Congress. The interest and enthusiasm for music and music culture will be everywhere felt. Native talent, now slumbering in the backwoods of art, or covered and corrupted by the flippant coquetry of the popular substratum, will be roused to display its talents in the creation of pure art works, and as a result America will have a school of art.

We do not think that the benefits of such an organization are to be confined within itself. It is not a secret organization for the mutual assistance of its members. The members of this organization, the music teachers, the journalists, the artists, will receive their reward by a highly increased public recognition, which will, of course, redound to their advantage.

People at large need awakening to the importance of this great question of universal musical erudition, and how can we better reach the great mass of people than by combining our forces and sending out ambassadors to every part of the country to teach and to preach our methods? Such an organization gives dignity and prestige to its members which will continue so long as its members do not violate the honor of the institute by any personal overt act. A musician identified with such an organization as the M. T. N. A. has a better standing in the eyes of people than one who is not. And if there was a certain standard of eligibility a member would enjoy increased prestige. Such a standard can undoubtedly be created in future, some time. Perhaps it may be within the province of the American College of Musicians to fix the standard. It is useless to expect a career free from mistakes. What statesman can so direct a nation as to protect from all catastrophes?

We shall meet the opposition of conservative intelligence as well as of ignorance and indifference. We have enlisted in the reform movement, and we are not true reformers if we shrink from martyrdom.

Let us pleasantly picture to ourselves continually the glorious possibilities in store for us if we are faithful. Let us feel and know that if we do our work well now the future will surely reward us. We may hear the

echoes of our sounded praises only while listening on the other shore. We may not all individually live in marble, and perchance a name may be lost from the record books of time. But know this, that the deeds that we do will cast an influence that the world shall ever feel. And in entering upon the duties assigned by this cooperative assembly, if we each and every one could lay aside all feelings of self-interest, could keep our minds pure from envy and jealousy, could do what all true arts do, to hide themselves beneath the master's mantle, striving to reveal the work and not the worker, then might we prophesy for our future a complete and perfect triumph and a universal homage.

The Music Teachers' National Association has given birth to another most important auxiliary, viz., the American College of Musicians. This offering should be protected and be permitted the free exercise of its powers. The time may come when the two organizations will be united in effect and purpose; when the M. T. N. A. shall be resolved into a great institute, where students may attend to receive the instruction of the learned, and at the close may receive an examination and a certificate of their standing in art. This would certainly be a very practical work if it could be carried into effect. All such ideas will in future be discussed, and as fast as good ones are suggested and adopted they will be carried into effect, and in the end we shall have a purely American institution that shall challenge the admiration and command the respect of the entire world.

Questions and Answers.

QUES.—Please answer in THE ETUDE. 1st. How does the dance of clowns come into "Midsummer Night's Dream"? 2d. Correct fingering of F sharp, minor scale.—A. L. P.

ANS.—1st. In the fifth act, near the end of Scene I, occurs the dance of the clowns. They are Pyramus, Thisbe and others. Mendelssohn has composed music for this part of the play; hence, no doubt, your question.

2d. $\begin{matrix} F\sharp & G\flat & A & B & C\sharp & D & E\flat & F \\ R.H.— & 2 & 3 & 1 & 2 & 3 & 4 & 1 & 2 \\ L.H.— & 4 & 3 & 2 & 1 & 3 & 2 & 1 & 4 \end{matrix}$

The fingering for the melodic minor scale is the same as the above.

QUES.—What is the origin of the names "Decani" and "Cantoris," in connection with church music?—A. B.

ANS.—The expressions "Decani," i.e., "of the Dean," and "Cantoris," "of the Precentor," are applied, in English cathedral music, to the two divisions of the choir of singers. The cathedral has generally its chancel end facing the east, and the side on which the Dean sits is the south side, that on which the Precentor sits, the north. As the Orientation of churches is not universal, a practical adaptation of "Decani" and "Cantoris" would be, "Decani," at the right hand of the altar, looking toward it; "Cantoris," at the left.

QUES.—While writing to THE ETUDE, I would ask what you think of Xavier Scharwenka as a composer, and please give me a list of some of his best pieces?—G. M. C.

ANS.—Xavier Scharwenka is a composer of decided ability and thorough, solid musical attainments. He is a man of talent, but probably not an immortal genius. His well-known "Polish Dance" is a piece which has, perhaps, as many of the elements of popularity as any of his pieces. The Tarantelle and Polonaise, Op. 61, are, perhaps, as good as anything he has written.

QUES.—Please answer in THE ETUDE the following questions:

1. What should be the metronome time of Liszt's "Rigoletto"? Should the fantasia part be carried on in the same time as the andante air, or may it be a little slower in proportion?

2. What should be the time of Raff's "Polka de la Reine"?

3. Are we to have the conclusions of Howard's "Harmony" with THE ETUDE?—D. M.

ANS.—1. Opinions will differ on tempos. For the introduction, say $\text{♩} = 84$. The andante might be the same, or a trifle slower. The elaboration afterward should not be slowed up.

2. About $\text{♩} = 96$.

3. Howard's "Harmony" is now nearly complete, and published in pamphlet form. The complete work is expected out early in the new year. It will not be published in THE ETUDE.

QUES.—In the February number of ETUDE, page 54, in "Rules to Aid Pupils," it makes the statement that F sharp is the lowest of the three black keys, and C flat the highest of the three black keys. Did not the writer mean B flat the highest of the three black keys?

ANS.—Yes; the C flat is a typographical error.

CHRISTMAS PRESENTS.

EVERY one is confronted with the question at this time of the year, "What shall I buy?" It is often perplexing to choose the thing suited for our friends. Music is calculated to make most people happy, and should figure very prominently in selecting Christmas presents. The issue is a little late in reaching our readers, but it does not require more than four days to receive packages at Chicago ordered from Philadelphia, and in a week's time most of our readers can receive goods from Philadelphia. We have made out a list of suitable musical presents. The exact price cannot always be given, but the articles sent will, in every case, be the very best. We will place first on the list a subscription to THE ETUDE, \$1.50. This is suitable for either teacher or pupil.

MUSICAL WORKS.

A bound volume of THE ETUDE, . . . \$2.50
The Musician, by Prentice; 75 cts. per volume.
How to Understand Music, Mathews, . . . 2.00
Piano-forte Music, Fillmore, . . . 1.50
Music and Moral, Hawies, . . . 1.75
Music Sketches, Folsa, . . . 1.35
From the Tonic World, Ehlert, . . . 1.50
Realms of Tone (illustrated), Ritter, . . . 3.75
Voice, Song and Speech, Brown & Behnke, . . . 4.50
The Great Musicians, Edited by F. Huefner. A series of 12 biographies of the great musicians, Beethoven, Wagner, Mozart, etc., each 1.00
Five volumes, The "Great German Composer," "Great Italian and French Composer," "Great Pianist and Violinist," by Geo. F. Ferris. Tastefully bound in cloth, in handsome box. The set, . . . 3.00
Class-Book for Music Teachers,50
Piano and Song, Wieck,1.25

MUSIC BOOKS.

Songs Without Words, Mendelssohn, . . . \$1.50
Classic for the Young; cloth, . . . 2.00
Piano Classic; cloth, . . . 2.00
Mother Goose Melodious to original, by J. W. Elliott; cloth, . . . 2.00
A Volume of the Works of Beethoven, Mozart, Haydn, etc., . . . 2.00 to 4.00
The following volumes are collections of Vocal or Instrumental Music of the most popular music of the day: Song Folio, Dances Folio, Galaxy of Song, Song Folio No. 2, Folio of Music, American Collection, Piano Souvenir, Song Souvenir. Sold for only 50 cents, in paper, and \$1.00, in cloth.
Home Amusement, 4 Hands, . . . 2.00
Chopin Waltzes; cloth, . . . 1.25
Treasury of Song; cloth, . . . 2.50
" . . . elegant gift, . . . 3.00

MISCELLANEOUS.

Metronome, . . . \$6.00 to 9.00
Music Box, . . . 1.00 upward
Music Roll, . . . 1.00 to 4.50
" . . . Folio, . . . 1.00 to 4.50
Photographs of Musicians, cabinet size, 40 cents; border size, 60 cents. Imperial size, handsomely mounted, maroon and gold, 80 cents.
Engraving, "I'll Sing You a Little Song," . . . 50
Harmonicas, Jew's-harps, and all kinds of small musical instruments.

HOW TO BE INTELLIGENT.

"Reading," says Lord Bacon, "makes a full man, conversation a ready man, and writing an exact man." Here we have two great essentials of intelligence—ideas and the mastery of them. It is not enough to gain ideas by reading. No man really possesses an idea until he can put it into exact forms of expression. He who cannot express his thought, does not half know his thought. Nor is he fully master of his ideas who expresses them only slowly and with painful difficulty. Readiness, fluency of exact expression, is an element of intelligence which may, indeed, be abused, but is by no means to be despised.

The practical way to acquire these desiderata is to form little circles of two or three or more congenial minds, for the promotion of intelligence. Let books be read together and talked over freely. Then let each, in turn, present a written summary of some subject, aiming at absolute accuracy of expression, and let the paper be discussed.

NEWS OF THE MONTH.

The American Opera opened its season this year very successfully in Philadelphia, giving Gounod's "Faust," Miss Emma Juch in the title role; Mrs. Jessie Bartlett Davis, a very pretty "Siebel;" Mr. Ludwig, the Irish baritone with the German name, as "Mephisto;" and Mr. Charles Bassett a feeble "Faust," not one of our critics put it, "even a voice in costume." It always was the weak spot in this organization, its lack of good tenors; if they could only have secured Sylva. Candidus is fair, but acts like a stick. The chorus is noble, sings in tune; the orchestra, of course, is perfection.

Fursch-Madi, the Directress, sings this season, and is a splendid singer, but possesses the true artist's bad temper. Several days ago, in St. Louis, she became so offended at some furniture shop, the stage manager, placed in her way, that she angrily kicked them over and left the stage. Result, a big row pending, and temporary suspension of the irate Prima Donna.

Daddy Theodore Thomas is up on his dignity, and a brace of notes have been exchanged; *nemo me impune lacessit* is his motto. However, the organization is a fine one, and is on the high road to success, and is, without doubt, a permanency.

Mr. Charles H. Jarvis has begun his series of recitals, and they would be missed very much in Philadelphia, this being the twenty-third season. Mr. Jarvis' programmes are always interesting, as they always contain enough novelty to give them a modern flavor. The merits of his playing are well known, and scores of Philadelphia's younger musicians owe much of their education to the impetus given by Mr. Jarvis' untiring zeal and energy, and the number of new works he is continually producing.

Mr. Hugh Clarke, the organist and composer, directed his incidental music to Aristophanes' comedy, "The Acharnians," produced at the Academy of Music in New York. To many the music was more interesting than the play; it is modern and well scored, and shows throughout the hand of a conscientious composer.

The first Philharmonic, under Theodore Thomas' baton, was not particularly interesting, a long-winded symphony, by Bruckner, of Vienna, driving many people out of the house. This work has been wrangled over by scores of critics, but it will never be successful unless it is cut; it is fatiguingly long.

The scenes from "New Rubinstein" new opera, were full of promise, and well sung by Emma Juch and Mr. Wm. Ludwig, but, like all operatic excerpts, lose in the Concert Hall. The old favorite B. flat, "Rhenish," symphony of Schumann's, and the No. 3 Lenore Overture, however, carried over any shortcomings on the programme. The orchestra is superb.

Mr. Frank Van der Stucken's Symphonic Concerts are a success, the programmes not being too heavy, and the soloists excellent. Mr. Max Heinrich, Miss Helen Dudley Campbell, Mr. Richard Hoffmann and Mr. Wm. Sherwood are all well known names. Mr. Hoffmann played one novelty, "Rhapsodie D'Auvergne," by St. Saëns, but did not produce much effect, as it is rather superficial and not over original. Mr. Hoffmann's playing was frigidity itself. Mr. G. H. Tucker's recital was not a brilliant success, the player hardly being of sufficient calibre to rank among our concert pianists. He has taste, technic and plays cleanly, but no fire or poetry, a common failing with pianists. Mr. Tucker, I believe, is from Boston. Mr. Emanuel Moor's second recital set at rest all doubts concerning his remarkable abilities and splendid future. New York has not had such piano playing for some time, and the crowded house frequently testified to that fact. Mr. Moor was best in the Beethoven, Chopin and Liszt numbers. Indeed, in some things his interpretation was a revelation, and he was so much steadier in his playing, and self-restraint was the principal thing needed. He gives next an orchestral concert.

I do not often tolerate pupils' concerts, but the really interesting playing of Mr. Edmund Neupert's scholars, at Steinway Hall deserves mention. Fine, easy technique, and a surprising maturity of playing, distinguished most of these young people's performances. Misses Baron and Schiller doing the best work.

Madame Madeline Schiller has returned to town. Mr. John White will give a series of twenty organ recitals in New York.

Mr. Otto Bendix, the pianist, played a Liszt programme recently in Boston.

The Douste sisters, pianists, will concertize in New York.

Carlisle Petersen's conservatory is still conducted by Mrs. Petersen, Mr. Calixa Lavallee and Milo Benedict. Mr. Petersen is on the staff of the New England Conservatory.

Mr. Henry Holden Huss, of New York, is the composer of a rhapsody for piano and orchestra that he played in Boston with Gerike's orchestra.

Mr. Anton Seidl, Director of the German Opera, will give three symphonic concerts this season. At the first symphony concert, Damach, Ovide Musin and Miss Anna Lakorow were the soloists.

The Metropolitan Opera has been a great success. The

company is a strong one, and Albert Niemann, the German tenor, although past his prime, is such a wonderful artist and grand actor that he makes one forget the ravages time has made upon his beautiful voice. His great rôles are "John of Leyden," in the "Huguenots," "Tannhauser" and "Tristan." The old favorites, Lilli Lehmann, Fri. Brandt and Fischer, and Max Henrich, are still with the company. The audiences are large.

Mr. August Hylstedt is playing in Chicago. Anton Streletski is doing the same in Detroit.

Patti and Scalchi have again taken the town by storm. Patti is making one of her innumerable farewells, and singing, as of yore.

York has lost an estimable teacher, composer and a genial gentleman, by the death of Mr. Charles Fradel, who was well known in the metropolis.

Teresina Tia is concertizing in Sweden.

A new prima donna, Madame Anna Ribbel, has appeared in Norway, and, according to reports, threatens to eclipse Jenny Lind's early record.

Bessioff will play in Russia the next three months.

Von Billow has been having another row in Dresden.

Sarasate is winning triumphs in Northern Spain.

Helen Hopekirk played three times, in November, at the old Gewandhaus in Leipzig.

Isidor Seiss, the veteran pianist and composer at Cologne, has recently celebrated his twenty-fifth anniversary as teacher in that city.

The indefatigable Levy, the cornet blower, intends making a tour of Europe.

Mr. Franz Rummel will give six popular chamber concerts in Berlin.

Mlle Arma Senkrak, an American violinist, made a hit recently in Berlin.

Brahms has written a second sonata for piano and violin.

The Pope has refused to allow any ornament to be placed on List's grave beyond an unpainted wooden cross, bearing his name and the words, "Orate pro nobis."

After twenty-five years' absence from the operatic world, Madame Amalie Joackim lately reappeared in "Orpheus," at Munich.

Siloti and Friedheim, the pianists, are playing in Leipzig.

Rubinstein has just finished his Sixth Symphony.

The musical works of Frederick the Great, for the flute, are soon to be published.

Bonawitz, the pianist and composer, who formerly resided in Philadelphia, is giving a cycle of six historical piano recitals in London. Mr. Bonawitz's singing qualities as a player are well known, and are appreciated very much in England.

Although it is a prosperous season so far, still, many teachers are complaining of a lack of business, owing, probably, to the fact that advertisements of lessons at cheap rates are flooding the papers. How can a conscientious teacher compete against twenty-five aid fifty cents a lesson? The Music Teachers' National Association should take this matter up.

J. H.

AN APPEAL TO THE MUSIC TEACHERS OF THE UNITED STATES.

The Music Teachers' National Association has undertaken the work of fostering and promoting our native musical talent. To this end, a series of concerts is given at the annual meetings of works composed by Americans.

This feature will be given special prominence at the meeting in Indianapolis next July, and this method of encouraging our home composers is destined to be the Association's great future work.

These concerts are produced in the best style by the finest talent in the land, and for their successful performance the best soloists, a full orchestra and chorus, are indispensable. The last meetings were held in New York and Boston, where there are large and influential music houses and wealthy art patrons. It would be unjust to ask the citizens of Indianapolis to contribute the whole amount of the orchestral fund, which was only with difficulty raised in New York and Boston. The expense in the past of these concerts has been about \$2000.

Negotiations are being made for an orchestra from Chicago and Cincinnati, and for Theodore Thomas' Orchestra of New York.

The piano manufacturers and music houses have responded liberally to all appeals, but it would be preferable to have the music teachers of the

land support entirely its own organization and its undertakings.

THE ETUDE, therefore, appeals, with the sanction of the President and the Executive Committee, to the music teachers of America for contributions toward the orchestral fund, for the sole purpose of bringing out the works of American composers.

This appeal is made, in behalf of American musical art, to the music teachers, in whom is reposed the future of the music in this country. Encouragement and advancement must come from the ranks of the profession.

It is hoped that other music journals will make similar appeals to their patrons.

We confidently look for a liberal response from the readers of THE ETUDE.

The list of contributors will be published in a future issue of this paper, but *not* the amount contributed by each. Each one is free to give as much as he or she feels enabled to give. Stamps will be received for amounts less than one dollar. Address all contributions, Orchestral Fund, Care of ETUDE OFFICE, 1704 Chestnut Street, Philadelphia, Pa. Every contributor to this fund is entitled to an Official Report of the Association of the last two meetings. These two volumes contain over 400 pages of valuable reading matter, in the form of essays.

Those who wish to assist in this object can also do so by identifying themselves with the Association as members. The dues for membership are \$2.00, which entitles the holder to full privileges of the Association. Full information can be obtained from any of the officers. A list of these will be found on the third page of the cover in this issue.

In reply to many inquiries regarding bank numbers of THE ETUDE, we will state that they can be secured for the whole year of 1886. We have only a very limited number, and before the new year is begun there will be likely few left. As long as the supply lasts, we will send them, but when once exhausted, there will be no way of obtaining them. We have not a few hours volume of 1885, which also is fast disappearing. Write now, if you wish bank numbers.

Charles W. Landon, the Director of Claverack College Conservatory, is making a specialty of teaching to his pupils the best American compositions, and under his direction a series of recitals of American compositions is being given before the conservatory students.

This is a laudable undertaking; one which has for some time occupied our attention. We had thought of inviting publishers to send us copies of the best compositions by native composers, which we would examine, classify and publish names of those deserving recognition. The work is too arduous for us to successfully carry out at present. The M. T. N. A., at its next meeting, should appoint a committee, whose duty it should be to make up a list of the best American compositions for the benefit of those who, like Mr. Landon, will give concerts of American composition. It would be an excellent idea if the proceeds of these concerts were for the benefit of the Orchestral fund, for the bringing out of more pretentious works at the meetings of the M. T. N. A. The musicians in every large and even smaller cities could combine for this purpose. Local interest could easily be aroused for so noble a purpose. Boston and other cities have done something in this direction, with most gratifying results.

With this issue we send a notice to all who are in arrears for subscription to THE ETUDE. The blank under subscription blank is enclosed to all those who are in our debt for subscription. The blank will show just when the paid-up subscription expired. THE ETUDE is a costly paper to publish, and money is needed to carry on the publication. It will greatly aid us if all who are in arrears will pay up before the 1st of January. It may be in place to state here that this paper will be sent to all subscribers after the paid-up subscription expires, unless explicit notice is sent in to discontinue. The Courts have decided that all arrears due to periodicals is lawful debt.

Wisdom of Many.

It is far easier to lead than to compel.—H. S. V.
It is much easier to be critical than to be correct.—DISRAELI.

Sometimes we may learn more from a man's errors than from his virtues.—LONGFELLOW.

There is no limit to the capacities of those who know no limit to their endeavors.—H. S. V.

Whose loves the teacher loves the task.—H. S. V.

One never needs one's wits so much as when one has to do with a fool.

Genuine talent must, and can, elevate itself to mastery, and of itself.—LOBE.

No one does more than he knows; no one knows more than he does.—SCHUMANN.

To find fault with another's work does not make your own perfect.

Don't ignore your neighbor's brain; the chances are it is better than your own.

Beware of self-satisfaction. It is the evil one's cover for ignorance.

The æsthetic principle is the same in every art, only the material differs.—SCHUMANN.

When you explain what a pupil can find out for himself, you rob him of so much education.—HANCHETT.

Thoughts which you are not in sympathy with are not from necessity wrong. Perchance yours may be the faulty principle.

Examine your own work with as *severe criticism* as you do your fellow-laborer's, and you will be surprised to see your weakness.

Be as conscientious in teaching an untalented pupil as one of great promise. Good work tells everywhere.

Let every exercise given to pupils have a purpose. Tell that purpose, that the student may work intelligently for an end.

It is not a sign of great knowledge to display temper. A mind that cannot govern an abusive tongue, cannot grasp and retain great ideas.

It is a mistake to suppose that a correct touch, which alone can produce a good execution, will come of itself, through the practice of études and scales.—WIECK.

Let the teacher strive to make all his knowledge available for furthering the progress of the scholar, and in that way contribute, according to his powers, to the elevation of art.—PLAIDY.

But even genius is not enough to reach the true path without unremitting industry, continual watching of one's own powers, and an iron will, cultivated until the ripest age.—SCHUMANN.

Those who would be teachers, in the highest and best sense of that word, must look upon the young mind as a galaxy of wonderful capabilities only waiting for development, by exercise, to become powers in the world.—HANCHETT.

There is no harm in being stupid, so long as a man does not think himself clever; no good in being clever, if a man thinks himself so, for that is a short way to the worst stupidity.—GEORGE MACDONALD.

The deplorable idea that general culture is unnecessary when a specialty has been chosen as a life pursuit, because there will be no use for culture, is, God be thanked, growing more and more obsolete. A broad, intellectual training and thorough education is nowadays indispensable to every one.

[FOR THE ETUDE.] LEGATO PLAYING.

I would like to offer a few suggestions on the above subject, which I have followed in my teaching with very gratifying results. Your constant readers have, doubtless, read similar articles in the past, but there are many teachers who have few advantages, and are just awakening to the fact that a good music journal is a great aid in teaching. To these teachers some of the ideas advanced may be new. I wish to say, in this connection, that I think *The Etude* is doing a valuable work in the cause of music, and hope it may continue successful; for what instrument is more abused than the piano?

But I am digressing. I think every intelligent teacher will agree with me that there is nothing so much neglected in piano playing, or, again, that is so difficult to obtain (excepting, of course, where it is inborn), as a pure legato touch. It may be that my experience has been mostly with so-called "mechanical students," with whom a fine legato must necessarily be a matter of great concentrated study; be this as it may, I have had students come to me who scarcely knew the correct definition of the word "legato," to say nothing of the possession of it.

I here append a few exercises, which, if practiced *very slowly*, will do much toward acquiring a light wrist, which is, of course, indispensable to legato playing, both in scale passages and slow chord progressions:—

1 4 5	2 3	Those fingers underlined must be held
2 3 4	1 5	firmly on the keys C, F, G (and in the
2 3 5	1 4	second exercise, D, E, F, etc.), and
2 4 5	1 3	and the other fingers raised as though
3 4 5	1 2	about to strike. Now, with these fingers

raised and all the fingers curved and joints firm, move the wrist down and up *very slowly*, being careful to preserve this exact position throughout. It has doubtless been discovered by the reader that the exercise, as printed, has been taken from "Kullak's Art of Touch." The above way of practicing these exercises with my pupils I have found very profitable.

A good exercise for legato in running passages is the following:—



This exercise must be practiced with a light wrist, and in strict time. With the aid of these exercises, the teacher can invent similar ones. The student should think the exercises as well as play them. I fear we all pay too much attention to mere gymnastic work and lose sight of the fact that the mind is a great factor in piano playing. A celebrated pianist, known to all American musicians by reputation, drew forth the following remark from a fellow artist by his playing: "I am surprised that he plays so well with so little technique." The pianist referred to on this occasion has always insisted that many supposed mechanical difficulties proceed from lack of mental effort. In offering the above, I trust I have not taken too much space in your valuable columns.

Boston.

J. BREN. S.

ADVICE TO YOUNG STUDENTS OF THE PIANO-FORTE.

BY ALBERT W. HORST.

The best editions of standard works are usually the cheapest in the end.

Duets are a valuable aid to becoming good readers and good timists.

The habit of "stammering" must be resolutely striven against.

The memory will be strengthened by occasionally playing a short piece without notes.

Nothing hampers a teacher more than being required to make use of certain pieces selected by the pupil, which the former considers unsuitable for him.

Perhaps no better method for improving the player's touch and general style is more practical than by going through some of Heller's charming "Studies."

Performing occasionally before friends a piece thoroughly well digested, is a good means to acquire confidence, and to overcome nervousness.

Advanced players should learn to prelude. It is surprising what can be accomplished in this way, simply by the aid of the tonic and dominant harmonies.

The pedal ought only to be used by good players. The soft pedal is seldom requisite, and never during practicing time.

Become familiar with the names of the authors of the music you study; if possible, remember about what period each lived.

Modern players are, as a whole, bad readers of music. An hour a week for the moderately proficient is not too much time to give toward the cultivation of this important branch.

It is often of the greatest benefit for the student to have the opportunity of hearing certain pieces played over correctly. Indeed, many pupils get a quicker insight into the different ways of phrasing a passage by imitation than by any other means.

Attention should be directed to the art of accompanying. It requires the greatest tact and experience, and is difficult to teach. For the first essays the student ought to learn his part almost by heart, in order to be able to follow the notes of the soloist the more closely.

Much judgment is required in selecting from the writings of the old masters. Many of the comparatively easy pieces by Beethoven, for instance, are not well adapted to many pupils. Likewise, to play Schumann's "Children's Album," a pupil requires to have already made considerable progress.

To those who cannot distinguish between the letter and the spirit in matters relating to art, the following extracts may possibly help to enlighten:—

Butler says—"The artist never seeks to represent the positive truth, but the idealized image of the truth." Hegel expresses it—"That which exists in nature is a something purely individual and particular. Art, on the contrary, is essentially destined to manifest the general."

Goswami's thoughts are to this effect—"The worth of art appears most eminent in music, since it requires no material, no subject matter, whose effect must be deducted; it is wholly form and power, and it raises and ennobles whatever it expresses."

HOW MOZART COMPOSED.

"When I am, as it were, completely myself," said Mozart, "entirely alone, and of good cheer—say traveling in a carriage, or walking after a good meal, or during the night when I cannot sleep—it is on such occasions that my ideas flow best and most abundantly. Whence and how they come I know not, nor can I force them. Those ideas that please me I retain in my memory, and am accustomed, as I have been told, to hum them to myself. If I continue in this way, it soon occurs to me how I may turn this or that morsel to account, so as to make a good dish of it; that is to say, agreeable to the rules of counterpoint, to the peculiarities of the various instruments, etc. All this fires my soul, and, provided I am not disturbed, my subject enlarges itself, becomes methodized and defined, and the whole, though it be long, stands almost complete and finished in my mind, so that I can survey it, like a fine picture or a beautiful statue, at a glance. Nor do I heat in my imagination the parts successively, but I hear them, as it were, all at once. What a delight this is I cannot tell! All this inventing, this composing, takes place in a pleasing, lively dream. What I have thus produced I do not easily forget, and this is, perhaps, the best gift I have my Divine Maker to thank for. Why my productions take from my hand that particular style and form that makes them Mozartish and different from the works of other composers, is probably owing to the same cause which makes my note so small, or so large, so aquiline, or, in short, makes it Mozart's and different from other people's notes, for I do not study or aim at any originality."

PUBLISHER'S NOTES.

MUSIC ON SALE.

Many teachers are so situated that they cannot have access to the variety of publications to be found in the stores of a large city, and all prefer to examine and play over their pieces of music before buying them, but are unable to do so for want of such local facilities. Ordering from catalogue has always proved unsatisfactory. To those who are in such a position, we renew our offer of sending music on sale. By stating the class and style of music (including studies) desired, we will send, as nearly as possible, what is needed, at a liberal discount, giving them the privilege of keeping the selection as long as is necessary; providing always that the unsold music is returned by the end of each school year, in good condition, and that they pay the charges both in sending and returning, and that they give *satisfactory reference* as to their responsibility.

In ordering music on sale, if any pieces are specified to be included among it, we will send them only if we have them ourselves in stock, but will not order them from any other publisher unless they are retained by the person ordering them; and we desire to say to all our patrons that music specially ordered by them which we have to order from other publishers can under no circumstances be returned. We will send, on application, our discounts and further information for the advantage of those desiring music on sale.

ADVERTISEMENTS.

THE ETUDE finds its way to nearly 10,000 teachers and students, and into the reading rooms of many libraries and colleges throughout the country. Those who have taken advantage of our extensive circulation to advertise among the musical profession, have, in nearly every case, found our columns one of the surest means of reaching the great body of the musical public and practical teachers of music, and have, in nearly all test cases, made their advertisements with us permanent.

As our subscription list grows in numbers, the value of our columns as an advertising medium increases in like proportion. For teachers who have professional cards to bring before the public, colleges and conservatories for the higher education of musicians, there is no surer means of making themselves known than through the columns of THE ETUDE. We give elsewhere our rates for advertising, and invite correspondence with our readers in reference to this important matter.

BOUND VOLUME OF THE ETUDE.

This issue completes the fourth volume of THE ETUDE, and, as has been our custom in former years, we will bind together, in a neat durable form, the twelve numbers of the year 1886. The articles in the volume, written by eminent teachers and writers, are in themselves a valuable contribution to musical literature of the day, and form an acquisition to the student's or teacher's library which cannot be replaced by any other volume. The music, which consist of carefully fingered teaching pieces, cannot be otherwise obtained for the price of the entire volume. From every source expressions of the high estimation in which THE ETUDE is held by its readers have been coming in during the past year, and to those to whom THE ETUDE comes this month for the first time, we gladly offer this opportunity of supplying themselves with the back numbers for the year 1886, in a neat and substantial form.

The volume will be mailed on receipt of \$2.50. We have also yet a few of the bound volume of 1885 at the same price. This year the supply of bound volumes will be only one-half that of last year, and as our subscription list has nearly doubled itself during the year, it is easy to see that our limited supply will be soon exhausted.

COPIES OF EXTRA MUSIC IN THE ETUDE.

Last year, at this time, we began issuing to subscribers extra copies of the music published in THE ETUDE, at fifty cents a year. The conditions are these: The person must be a subscriber. The fifty cents must be paid in advance. No subscription will be taken for less than one year. No notice of expiration will be given. With this issue closes about two hundred subscribers to the extra music; unless renewed during the month, they will not receive the music published in the January issue. We print only enough to fill orders. The music is printed on regular ETUDE paper, with an outside cover of regular sheet music. This music has the appearance of regular sheet music. Each month's issue contains from two to four pages of music of the best order, and cannot be bought at retail for less than \$1.50. Teachers can order a number of copies of any number of issues, at as low as ten copies monthly. The postage is paid by us. Any one can see at a glance that this proposition is most liberal. The original cost of this music would exceed this price were it not that the cost of printing is very little more for running off the extra music. Let every new subscriber send for one or more copies of extra music.

MUSIC IN THIS NUMBER.

We are inclined to feel that our subscribers do not attach the importance to the music of THE ETUDE to which its merit would entitle it. Teachers have begun to consider the music published in musical journals as of little consequence, from the fact that such is generally the case. Musical journals have not always practiced what they taught. In the reading column the highest ideal standpoint was advocated, while the music published was veritable trash. This was due to the fact that the editor and contributors are usually high-minded musicians, while the publisher, who manages the music portion of the journal, prints what pays the best, regardless of art consideration. THE ETUDE music has, from the start, been of that order which was approved of in the reading column. The music of this issue, and all other issues, is especially made for THE ETUDE, at a great cost of time and money. It is specially edited by the best teachers in the land, and the edition cannot be excelled by any other publisher. Our editions are better adapted for teaching than any music published. We have now about sixty pieces of this didactic order published. A list will be found in another part of this issue. Teachers would do well to order only our edition of these pieces.

In this issue we publish six pieces, worth, in sheet form, at retail, more than the subscription price of the journal. The most important among these is Mr. Mathew's splendid edition of Schumann's celebrated "Aufschwung" (Soaring). Mr. Mathew has already edited two other of Schumann's pieces from "The Forest Scenes," which were published in the August issue.

All these pieces can be had in sheet music, with appropriate title pages. The "Slumber Song," by Olf, edited by C. B. Cadz, is one of a set of thirteen pieces by the same author, which, will, in time, be published complete by us. This piece is an exquisite little cradle song, but is no better than many others yet to come. Teachers will find this whole set admirable for little children.

Mr. Moehling, the veteran musician, outdid himself in "Maintienness." It is truly a worthy production, full of simplicity and grace. Next issue will contain a Tarantelle by him, a companion piece to this one. "Children's Dance," by Jadassohn, is a pleasing and easy teaching piece. Mr. Foote has greatly improved the original edition, by a careful marking of phrasing, fingering, etc.

The piece by Gurliitt, "The Fair," and "Song Without Words," are included among the pieces analyzed in the first grade of Musicians. These pieces have undergone a careful editing by Arthur Foote.

The price of pieces in this issue is as follows:—	
Soaring.....	50 cents.
Slumber Song.....	20 "
Plainiveness.....	20 "
The Fair.....	20 "
Song Without Words.....	20 "
Children's Dance.....	20 "
	\$1.66

NON-SUBSCRIBERS.

This issue goes to many who are not regular readers of THE ETUDE, but we hope that all will be from this number. It is our aim to keep an accurate address of music teachers, particularly those who are interested in all that relates to piano teaching and playing. We will be greatly obliged if those who have no particular interest in a publication like THE ETUDE will kindly inform us by postal card, so that we can take their name off our list. Many have left the profession altogether; others have changed their name through marriage; some have changed their post-office address, etc. These numerous changes are constantly occurring, and for future use we desire a correct list of active music teachers. Will you assist us in this effort, by sending us names of teachers in your locality, and by correcting any error in your own address?

ALL branches of education merge more or less into others. "Each kind of knowledge presupposes many necessary things learned in other sciences, and known beforehand." To perform well upon a musical instrument requires, not only technique, but an understanding of musical form, of harmonic construction, and of the elements of musical expression. It would be difficult, indeed, to draw the line at any point as a limit to what a teacher's qualification should be. It should be in his power to trace out a line of study for his pupil, to mature that, after his student days, he can carry on, with understanding and ability, that most important part of all education—self culture.

A musician who well deserves to be called a representative type of the true artist and instructor should possess the ability to do in music just what his prototype does in literature. Reading, the *belle noir* of so many musicians, should be an act so natural that he does it with no apparent thought. Reproaching what he reads with "he is an executive artist—should be a poet," he is of articulation as perfect as that which results in speech. He should at once grasp the general meaning of the author; its grammatical construction should at once be perceived, and be comprehended so quickly that all concentration of thought may be upon the inner meaning of the work.—Thomas Tappan, Jr.

[FOR THE ETUDE.]

SOME IMPORTANT MUSICAL EVENTS.

390. A. D. Authentic Modes were arranged by St. Ambrose of Milan.
600. About this date Pagal modes were added by St. Gregory of Rome.
900. About this date Harmony, in a crude state, was brought into use by Huchald, a Fleming.
1040. About this date names were given to the first six notes of the scale, by Guido, of Arezzo.
1150. Folk Songs were introduced.
1220. About this date, a system of measuring music by the shapes of the notes was formulated by Franco, of Cologne.
1250. About this date, the first Canon appeared.
1380. About this date, florid Counterpoint was introduced by Jean de Meurs.
1361. A complete chromatic keyboard was first made by Nicholas Faber. Before this change, a separate keyboard for the incomplete black keys was used.
1450. Canon and Fugue forms developed by Dufay and others.
1450. About this date, Clavichords, etc., were in use, and the oldest compositions for keyed instruments were written.
1502. Movable metal types were invented by Fornsom-breve, an Italian.
1580. Chorals were used in churches.
1600. Rise of the Oratorio.
1580. Rise of the opera. Forty different instruments were used in opera.
1594. Dufne, by Peri, was the first opera performed.
1600. L'Anima e Corpo, by Cavalieri, was the first oratorio performed. It was given in a church in Rome.
1600. About this date the free use of the dominant seventh by Monteverde led to the use of the major and minor modes and the chromatic element.
1610. The harpsichord was first used in England.
1650. About this date Suites were first written for the harpsichord, and Lemaire named the seventh note of the scale.
1700. The equal-tempered system of tuning was introduced by Werckmeister and Sebastian Bach.
1711. The piano-forte was invented by Christofori, of Padua.
1750. The Sonata, Symphony and String Quartette superseded the old forms of composition.
1753. A system of scale fingering, in which the thumb was first brought into use, was employed by Em. Bach.
1799. The Clementi pianos were made, which may be called the earliest modern pianos.
1800. The piano-forte comes into general use, superseding the clavichord and harpsichord.
1800. About this date, contrary motion was introduced by Clementi.

Talent will be of great value in promoting the mental advancement of the student. The best means to develop talent in children is to bring them in contact with talented persons. No master can supply that which is to be effected by daily association with such persons; the sacred spirit of the muses hovers about such children; one cannot tell whether it comes out of them from within or whether they absorb it from without; and herein lies, doubtless, the great benefit which educated and cultured parents confer upon their children.

The stimulation and development of that magic power, the imagination, are intimately connected with the advancing maturity of the mind and the growing culture of the disposition. The enthusiasm for everything noble and beautiful rests on this basis—that flame which sustains the spiritual as well as the physical life, which raises beyond hundreds of cliffs, against which cold calculation is dashed to pieces, and fills with a warmth which develops mighty forces undreamed of.—Nina d'Aubigny.

Liszt has left an unfinished piano for the school, which will, however, be completed by one of his disciples, and published by Schuberth, of Leipzig, Germany.

"COUNTERPOINT AND CANON."

BY E. E. AYRES.

In the preparation of this work, the author has kept constantly in mind the following important considerations:—

I. SIMPLICITY.

It is well known that many of our most valuable works on musical theory are rendered almost useless to the average student, being positively incomprehensible, by reason of the labored and careless style in which they are written. Especially is this true of translations of German text-books. These books may be characterized by their long and involved sentences, ambiguities without number, and sometimes entire periods that express nothing whatever. The simplest principles are sometimes enunciated in the most abstruse sentences, as if it were necessary for the student to spend an hour in studying one English paragraph in order to learn (with his teacher's help at last) some simple fact.

In some of these books the words and sentences, however, are simple and clear enough, while the very order and manner in which the ideas and principles are introduced to the student are hopelessly confusing. Especially is this true of our "text-books on counterpoint." They are written by profound musical scholars, and yet written evidently long after they had forgotten the slow and easy steps by which they themselves arrived at their conclusions.

These books seem to have been intended for the special pleasure of the few musicians who have already climbed the heights. In fact, a student must understand counterpoint before he can intelligently read the best books on the subject. The author of this new work thoroughly believes in taking the timid student of the musical art by the hand and leading him gently, by easy steps, to the heights of Parnassus.

II. ELIMINATION OF IRRELEVANT MATTER.

A careful analysis of the fundamental principles of counterpoint is also here presented with the view of emphasizing those things which are most important, and touching lightly the comparatively unimportant.

Discrimination is made between the established rules of composition and exceptional usage. The author urges the old science of counterpoint, the daily study of Bach, Handel and Mozart. He claims that these rules must be thoroughly mastered before the student will ever be prepared to imitate, successfully, the innovations of the more modern composers. The crying evil of the day in the musical world is the mistaken notion that a new theory of composition may be deduced from the works of Wagner and his contemporaries, and the world is full of ambitious students who base all their ideas of composition on such rules as they can gather from the works of these famous and truly great modern masters.

But there is no new theory of composition. The old rules of counterpoint have lost none of their force, and there are no new rules. Great and noble masters have often violated the old rules, but they never substituted new ones. But not one has really disregarded these rules. Only those who are most familiar with the rules of classic art ever know when, where or how to violate them with impunity. And the great composer and musical critic of the future must lay the foundation in the theory and practice of counterpoint, taking Handel and Bach as their models.

III. STATED EXERCISES TO BE WRITTEN.

Every teacher knows that pupils will always work with more enthusiasm and much more successfully when they have definite tasks to perform than when their work is ill-defined. It is, therefore, with great pleasure that we announce concerning this new book on counterpoint that it clearly marks out all the student's work for him, and assigns him his definite writing exercises in each chapter. These tasks being indicated in their proper place, the student may not be in doubt as to his work for a moment.

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MISSING LESSONS.

EDITOR OF THE ETUDE:—

Regarding charges for lessons missed by pupils, permit me to offer some suggestions. There always will be some trouble on this score. I think I have adopted about the best plan to avoid it.

Excepting some very large cities, patrons are usually governed by the prices and rules of the female academies. It is a well-known fact that the music department in these schools is "the cow that gives the cream," the salaries paid being always low, sometimes shamefully so. The best teachers will not accept positions in a school. First of all, they lose their individuality. A pupil, in after years, forgets the name of the teacher, and only recollects that she studied under somebody engaged at the school. Often there are yearly changes in the teachers, still the prices govern, and an outside teacher who wants to charge more has too much leisure time.

Here, in Lexington, Ky., school prices are sixty dollars for forty weeks, two half-hour lessons a week. If a pupil misses nothing, she gets eighty lessons for sixty dollars; if she misses five cents for each half-hour lesson. No deduction for anything except protracted illness. School terms commence the first Monday in September, and continue forty weeks, to the second Saturday in June.

I commence the first Monday in September, and quit the second Saturday in June. Any pupil who comes in my room who shall have paid for twenty ten weeks' terms, within the above period, is taught free of charge until the second Saturday in June. A pupil commencing the first Monday in September pays me, therefore, twenty dollars for ten weeks, three terms only, total sixty dollars, and is taught free the last ten weeks which makes my charge the same as the school for the whole term. For shorter periods, I receive one dollar per half-hour. Pupils who otherwise would take one or two quarters now stay the year. If they miss lessons, they are made up from the remaining ten weeks. Sixty dollars is the most I can get from any pupil, but as pupils change and some others take their places, I am paid by several at the rate of eighty dollars for forty weeks.

As to lessons at the house, when an occasional lesson is missed, I notify the pupil the first time I have a vacant half-hour, and permit her to make up the lost lesson, if she so desires, by coming to my room for that special lesson. I have not now one vacant hour in the week, and I believe that the large number of students is due partly to a preference for my tuition, and partly because the cost is no greater than most professional men, and make a good income, for this section. Teachers in large cities have nominally large prices, five dollars per hour where I get two dollars. But their sessions are short; often they have plenty of vacant time, and with the increased expense of a large city, I do not know that the end of the year finds them financially in much better condition. It is a fact to be regretted that music teachers whose check for one thousand dollars is good are not numerous. The constant increase in the number of new teachers tends gradually to reduce prices, especially in the American public at large are not personal judges of the quality of the article.

In connection with this, I will mention that I think a teacher had better be engaged than idle. When one pupil is sick, and I have a little spare time, I often notify another pupil, who may be benefited by a little extra teaching, and, without charge, occupy my time in extra work. It makes friends among the patrons, bears good results, and it costs nothing.

It must be remembered that this city, like all others, is overrun with music teachers. I believe there are about twenty-four, including some young ladies who believe they can teach a little, and who secure from four to six pupils among their respective friends, at prices varying from twenty-five to fifty cents a lesson. It is unprofessional to criticize, and I can only wish that a different state of things existed.

In conclusion, I will say that if any teacher wishes to try my plan, he will have no extra lessons to make up.

Lexington, Ky.,

November 23d, 1886.

R. DE ROOPE.

CHICAGO COLLEGE OF MUSIC.

AMONG the many colleges of musical learning, stands prominent the Chicago Musical College. Always a school of which Chicago's citizens felt proud, it has kept steady pace with the growth of the large city, and has anticipated the rapidly developing musical talent of the West, where young artists are continually coming to the front, and asserting their rights to prominence in the world of music. The Chicago Musical College is now in its twentieth year, and is the pioneer among schools of music in the West, and already the "Alma Mater" of the great majority of good artists who have risen to public eminence in later years. Dr. F. Ziefeld, the President, has, by his natural genius for teaching and his ability as a business man, brought this institution to its present high standing, and to-day it successfully rivals any school of its kind in this country. The great majority of Western singers, pianists and teachers who have reaped fame, because of talents well developed, have been graduates of this college. Notwithstanding the fact that the enterprise of the management has for the past twenty years included the best and most systematic course of study, and had in its faculty instructors of known ability, it has added this year teachers whose reputation is world-wide, and will greatly increase the facilities for a thorough musical education.

Among the new talent engaged for the college are L. Gaston Gottschalk, the great baritone (late of Paris, France), Director of the Vocal Department; S. E. Jacobson, the famous violinist, Director of the Violin Department; and Mr. August Hyllested, the celebrated Scandinavian pianist and composer.

LISZT'S INSTRUCTION.—Do you know that I have been to Weimar to see Liszt? that I went several times to his lessons, and that I played for him? I feel several inches taller since this experience, and it is to be hoped that you will see the difference in me. Liszt was very nice to me always, in spite of the fact that I was the only one among the fifteen to twenty scholars usually there who did not kiss his hand on entering and departing from him at every lesson. When I finally mustered up courage to play to him (his Rhapsodie Hongroise, No. 8), he did not annihilate and pulverize me, as he does some people, but kindly said "Bravo!" when I got through, as he always does when he is in a tolerably good humor; and, what was really nice in him, he made several corrections as I was playing, showing, as one of his scholars told me, some interest in what I did.

At the last lesson I asked him if I might come again next year, and he said "Yes; but you must be industrious and play to me." He is very nice and amiable, and his feet are not troubling him, but when he is in a bad humor and screams at the unfortunate who strikes a false note, or walks to and fro in the room like a wild beast, growling "Sap-r-r-ement," and, perhaps, snatches the notes from the piano, saying, "And so forth, and so forth, if you can't prepare a thing better than that, you may as well not trouble yourself to come here," then it is something terrific. But I must say that both times I saw him behave in this manner, there was good reason for it in the playing he was listening to.

MRS. W. M. ANGEY.

THE ideas of some would-be critics are about as intelligent as the following views of Miss Brown:—

"Miss Mariana Brown entered a music store in Chicago, one day, to purchase a piece of music for her little brother, who plays on the piano."

"Here, miss," said the polite clerk, "is just the thing you want, for fifty cents."

"Only fifty cents?" That won't do. He's too far advanced for that. Last week he paid for a piece worth seventy-five cents. Can't you gimme somethin' for a dollar?"

THE ETUDE

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Three Months.....	6.00	15.00	18.00	24.00	40.00
Six Months.....	10.00	22.00	30.00	40.00	70.00
One Year.....	18.00	40.00	50.00	70.00	125.00

SOME there are who see no utility in musical journals, because the instructive matter they contain is not systematically arranged; in other words, because musical magazines do not offer a graded course of musical instruction. They forget that much of the most valuable growth in knowledge, that which becomes most thoroughly incorporated into our being, and hence the most practical and valuable, is that which an observant mind "picks up" as occasion offers—the unconscious growth of knowledge, we might call it. They are right in thinking that systematic study should be the foundation of an education, but they forget that he who studies systematically is likely to become the slave of a system, and work all his lifetime the treadmill of routine—a pedant, not a savant.—Kunkel's Musical Review.

ESTABLISHED 1867.

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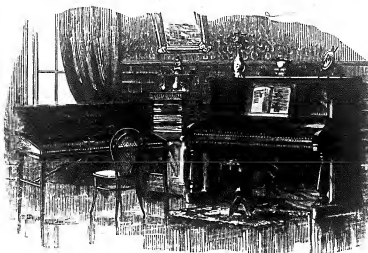
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TESTIMONIALS.

I conscientiously and cheerfully recommend the Techniphone to all my personal friends and to pupils and players of all grades.

JULIE RIVÉ-KING.

I have often thought, if at the beginning the piano could be kept locked a month or two, until the pupil had learned the first rudiments, and if it were possible something of technic without producing a tone, it would be the very wisest course. Your Techniphone admits of this very thing. It is the first substitute for the piano itself for teaching and practice I ever saw that I could endorse. I do endorse heartily. Great good must come from its proper use.

ELMIRA, N. Y.

JOHN B. MARSH.

I earnestly advise the use of the Techniphone by all teachers and students of the piano and organ.

HERBERT SCHOOL OF MUSIC, CHICAGO.

I experience now the benefit of my five months' practice on it with splendid results.

FREDERICK BOSCOVITZ.

It is the best means I ever had at my disposal for teaching the piano correctly and thoroughly.

A. R. PARSONS.

STEINWAY HALL, NEW YORK, February 2, 1885.
The Techniphone is much superior to all other things of the kind. I think every pianist ought to have one.

S. B. MILLS.

And best of all, an infallible test to one's legato touch in the ingenious bi-click. This bi-click tells many tales, as lots of self-sufficient pianists have found to their surprise. It is a musical detective, and, no matter how well you may think how you play legato, it also cases out when you discover you have been lapping the tones unconsciously.—*Old Fogey, in The Blade, July, 1885.*

I am delighted with the Techniphone, and although I have had it such a short time, I believe myself fully justified in saying that it is a marvel of its kind. Every pianist who makes the least pretensions should have one.

MINNEAPOLIS, MINN., Oct. 24, 1885.

LUDWIG THOMAS.

After sixteen months' constant use of the Techniphone, I am pleased to say that it has proved of the greatest value to me in many ways, chief among which is the reduction of the time I have to give to practice for purely technical facility and accuracy. I find, also, that my touch is stronger, firmer, and more elastic, while the performance of a heavy programme produces much less fatigue than it did before I commenced using it. I would not be deprived of it for any financial consideration. In fact, I find it indispensable.

CHICKERING HALL, NEW YORK, Sept. 25, 1885.

JULIE RIVÉ-KING.

THE TECHNIPHONE CO.,

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